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THE MIRROR

LOUIS R. REID, Managing Editor

27th Division Week Celebrated in Theaters—Soldier Performances Will Attract Throughout Country—Cartoonists Now in Films—Big Four Go After Big Business—King George an Aid to A. H. Woods

THE boys of the "Twenty-seventh" deserve the honors that are being paid them this week—not only as returned veterans of the wars but as returned veterans of the stage, too. They were the first, when they came up to New York from Spartanburg with their "You Know Me, Al" show, to set a pace for other divisions in the matter of soldier shows—a pace, incidentally, that has never been equalled—and they also were the first to prove to the other division commanders that a good, strong, active, talented theatrical detail was a builder of morale in any man's army.

• • •

ONE of the rewards of the professionals' service in the war is going to be the return they will get from managers and audiences. A bad act will still be a bad act, whether it is performed by returned soldiers or civilian actors too old or too infirm to fight, and audiences are not likely to forgive a bad act whatever the recommendation. But, if the act is good, and it is given by soldiers or sailors, it is going to have that much more claim to attention. Jim Europe's band, for instance, could doubtless tour the country to huge profits. Will Morrissey already has staged an "Overseas" revue, and if the boys of the 27th wanted to take their vaudeville show en tour there is no reason why they should not be given full time for it, either on the Orpheum circuit or as an independent enterprise. And no reason, either, why the boys should not make good.

• • •

WHEN a competition is started for the *best* moving picture of the season we understand the Famous Players-Lasky company will enter "The Eyes of the Soul," in which Elsie Ferguson is featured. The picture has not been released yet, but the studio enthusiasm over it is tremendous.

• • •

THE hits this year seem to go in twos and twos or threes and threes, or fours and fours. There is the Cohan & Harris group—"The Royal Vagabond," "A Prince There Was," "Three Faces East" and "Miss Nelly of N'Orleans"; The Woods' three, "Friendly Enemies," "The Woman in Room 13," and "Up in Mabel's Room"; the Selwyn two, "Tea for Three," and "The Crowded Hour"; the Hammerstein sibilants, "Somebody's Sweetheart" and "Some Time," and the Belasco duo, "Tiger, Tiger" and "Daddies."

• • •

ALL is grist that comes to the mills of the motion picture magnates. They have captured novelists and playwrights by the score and any number of the common or garden variety of short story writers. Now they have extended their conquests to the cartoonists and illustrators. James Montgomery Flagg has been in pictures for some time. Malcolm Strauss has recently been won over to the lucrative possibilities of the screen. Now comes Tad, of the *Journal;* Briggs, of the *Tribune*, and, it is rumored, Fountaine Fox of the *Post* to add their humorous creations to the list of film subjects.

• • •

THE ambitions and enterprises of the big four are rapidly taking on the aspects of big business. Comprehensive publicity plans, the acquisition of McAdoos and Prices, the formulation of extensive production policies are not enough. No, indeed. Europeward they cast their eyes and decide that American film standards can best be upheld abroad by the erection of theaters in the various Allied and neutral countries in which only their productions will be presented. If Mr. McAdoo is responsible for this move it again demonstrates the assertion made in these columns that his sojourn in the Treasury Department during the Liberty Loan drives has made him a great advertising man.

• • •

REVENUE collectors are going to handle the tax problems of the theater ticket brokers as a separate part of their work. Such a decision is wise as any *World* reporter will tell you. Ticket brokers, *World* men will explain to you, need exclusive attention.

• • •

ALL is well with the American drama. King George and Queen Mary have given the stamp of approval to "Friendly Enemies" which is being presented in London under the name of "Uncle Sam." And A. H. Woods smiles and counts and counts and counts receipts.

• • •

IT is an important victory for the Sunday films advocates to have the assistance of Edward Bok of the *Ladies' Home Journal* in their fight. Such aid is an effective counterstroke to the opposition, made up mostly of clergymen, and shows that there are men in this land whose efforts are directed entirely to the betterment of the home and who are standing on the side of liberalism and progress in amusements.

• • •

THE stage has another flourish of activity this week with half a dozen new productions. The managers, evidently, are seeking to profit from the enormous crowds in town for the celebration of the 27th Divisions return from France.

• • •

FROM Center Street comes a report that Deputy Police Commissioner Ellen O'Grady is in favor of displaying the Ten Commandments on the screens of every motion picture theater prior to each performance. It is a tribute to the universal appeal of the films that Mrs. O'Grady pays, and it is her belief that the screen possesses a greater potential value as an instrument of good than the schoolroom or the church.

• • •

AN entente cordial was recently established between New York managers and critics—of Philadelphia. The Selwyns invited the Quakertown reviewers to witness a performance of "The Crowded Hour" in Manhattan last Saturday night, as the play will not be presented in Philadelphia this season. And the critics accepted and returned home enthusiastic over Selwyn hospitality. Managers do not like to see their rivals steal a strategic march on them. Thus, we are expecting Shubert, K. & E., Cohan and Harris and A. H. Woods invitations in the direction of Boston, Philadelphia and Washington.

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HAS BROADWAY A MAIL ORDER IMAGINATION?

BY RALPH BLOCK

If Producers Spend as Much Energy in Intelligent Production as in Guessing Public's Wants There Would be Fewer Failures and More Playgoers—Public Ready for Problem Plays and Plays with a Punch

A VERY large part of the business of a producer in the theater is to put on plays that the public will come to see. Most producers take that principle so much for granted that they never give any conscious thought to it; they know their job is not to put on plays that fail, but plays that succeed. Yet the fact that down in his heart pretty nearly every showman thinks his business is a gamble has a great deal to do with making a gamble out of it.

Spend Time Guessing Public's Wants

NOBODY can say definitely what a failure might have done in other hands or how greater intelligence and imagination in production might have affected its fortune. Producers spend a great deal of time guessing at what the public wants next, but if all the energy spent in watching the public weather vane would be put into intelligent production there would be fewer failures and more playgoers.

It Is Producer who Is Fickle

INDEED, it isn't the public that is fickle; it is the producer. The public has been going to see Barrie for years, just as it used to continue watching Richard Mansfield and as it now keeps its eye on Otis Skinner or William Gillette, or Marjorie Rambeau or Jane Cowl. The public is quite satisfied to go on with its old habits. It is the producer who is always jumping around for something new to catch the public the next look around it takes.

New Intelligence Needed in Theater

WHAT the theater is always in need of is not new material, but new intelligence. No material is ever new. The most novel plot that Cohan and Harris can dig up is as old as the hills. But refreshing treatment is the life of the theater, and the job of it belongs as much to the producer as to the playwright.

Ideas Sometimes in Old Dress

IN spite of the agility with which showmen hunt for the new "idea," most of them overlook the ideas that are sitting around in old clothes nearby waiting to be noticed. The old clothes are deceptive; they make the idea look gray and worn out, on the last slope of a declining old age. But ideas are immortal; they never die. They keep on growing with the world and the times, and if a producer is intelligent enough to grab off the shiny blue serge that covers one of them he finds a youngster eager to go to work. Of course, that takes intelligence and imagination.

Public Ready for Punch and Problem Plays

PLAY readers shy at problem plays now as if they were the germs of an ancient plague. The play with a punch has gone its way, too, over the hills to the poorhouse. Yet the meaning that attaches to both of those descriptive terms is misleading.

The public is more ready for problem plays and plays with the punch than ever before, but the problems won't be the same and the punch will be of another kind.

More Plays Like "Justice" and "Redemption" Needed

WHY is it that there aren't more plays like "Justice" or "Redemption?" Both of them ran around in book form for years before producers had nerve enough to fight their way past the literary gas that hung about them and produce them. Both of them are problem plays, and both of them have the punch. It is true there are not a great many plays of that kind on tap waiting for production. Both of them were written by literary artists who were more interested in the writing of them than in their chance reception at the hands of a foreign producer and his public.

THE producer who takes a day off to swear at the dearth of material for production has himself to blame for it. He is deadly afraid most of the time of being in earnest, or perhaps does think he is in earnest sometime when he is merely full of slush. He lives as next door neighbor to six million people whose lives are full of real things, but spends most of his time going about saying that "people don't want to be serious at the theater." When another producer happens to pull off a serious play and makes a big thing of it, Broadway calls it a "fluke."

Authors Would Like to Put Their Best in Plays

YET authors would like nothing more than to put the best they have into plays that really say something about living. A few of the great imaginations of the present time turn their attention to the theater for the fun of working in a new medium.

Most Authors Take to Fiction

MOST authors take to fiction because publishers as a rule show more intelligence and allow more latitude in what they believe the public wants to have than the arbiters of dramatic production.

Eugene Walter wrote one "The Easiest Way," one "Paid in Full," and then the pressure of low standards was too strong for him. Suppose the field of dramatic writing had been open and inviting to novelists like William Dean Howells or Winston Churchill or Mrs. Wharton or Joseph Conrad, any of the fiction-makers who have sold hundreds of thousands of books to the American public, what might not the American stage have been like today?

For one Clyde Fitch, inventive and fertile in fancy, we have hundreds of—well, comparisons might be libellous.

Feeble Imagination Responsible

AT any rate, it isn't only a feeble imagination on the part of the producer that keeps him from doing any more than make money. People want amusement, and they have to take what is given them. Busy men of affairs haven't time to produce the kind of plays they want; all they can do is take what they can get. So things go on and on and don't get much better.

Lack of Courage Partly Responsible

BUT it is more than a lack of imagination and intelligence that is to blame. It is a lack of courage as well. For the American producer in the midst of all his daring, his willingness to gamble on the public, is afraid to make his gamble worth while. He works in a medium of mail order plays that by now is pretty well standardized.

The Form Must be New

WHEN he looks for something new, it is really only something that was tried once a long time ago and succeeded. He is always looking for old forms to come back; he never realizes that only the idea can be old, the form must be new. Romance, family problems, the comedy of manners—all await the keen producer's new dress. But he seldom is willing to gamble on the new form.

Larger Faith in Intelligence Needed

AND until he does, until he begins to have a larger faith in the intelligence of the great world outside of his four walls, and he acquires a greater intelligence of his own to match it, the Broadway producer will be nothing more than a money-maker. And there are several things money can't buy.

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THE PLAY WORLD AND ITS PEOPLE

THEATERS MUST PAY SPECIAL TAX TO GOVERNMENT THIS WEEK

Proprietors of Playhouses Where Charge of Admission is Made Are Liable to Heavy Fine

COLLECTION of what are known as "special taxes," which are paid by proprietors of theatres, concert halls, museums and others, is now being made by Internal Revenue Collector Edwards.

Under a regulation of the new law this tax must be paid within thirty days after the passage of the act. This makes the payment due on March 26.

"All persons engaged in business as above outlined," said Collector Edwards last night, "are liable for special tax at the rates named in the statute.

"Proprietors of theatres, museums and concert halls, where a charge for admission is made, having a seating capacity of not more than 250 are required to pay $50; having a seating capacity of more than 250 and not exceeding 500, shall pay $100; having a seating capacity exceeding 500 and not exceeding 800, shall pay $150; having a seating capacity of more than 800, shall pay $200.

"Every edifice used for the purpose of dramatic or operatic or other representations, plays or performances, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representations, and not including edifices owned by religious, educational or charitable institutions, societies or organizations where all the proceeds from admissions inure exclusively to the benefit of such institutions, societies or organizations or exclusively to the benefit of persons in the military or naval forces of the United States shall be regarded as a theatre.

"All persons engaged in business as above outlined are liable for special tax at the rate announced. Additional tax liability is assessed upon the pro rata portion of the year January 1, 1919; June 30, 1919, in the following amounts: Seating capacity of not more than 250, $25; seating capacity of not more than 500, $50; seating capacity of not more than 800, $75; seating capacity in excess of 800, $100."

Booking Circuit of Little Theaters

Cloyd V. Koontz, of the Seibilia Theatrical Producing Company, has practically completed a booking circuit of the little or guild theaters of the United States and Canada. It will include houses in New York, Boston, Philadelphia, Chicago, and Baltimore. The objective is to provide suitable houses for clever comedies and dramas which depend on their artistic qualities for an intellectual patronage. His company's production, "Penny Wise," will be the first play to utilize this new combination booking.

* * *

Players Sail for London

Twenty or more players, under the management of A. H. Woods, have sailed for London on the steamer Adriatic. They are going abroad to present "Business Before Pleasure" in a London theatre.

Heading the cast in the roles of Potash and Perlmutter, respectively, are Gus Yorke and Robert Leonard. The vampire of the cast is Julia Bruns. Also in the company are Lillian Davis, Vera Gordon, Ruth Gates, Ted W. Gibson, Louis Morrell, James T. Ford, Willis Claire, John C. Hickey, Jack C. Gray and Eleanor Kennedy.

* * *

Cort to Produce New Revue

John Cort will produce a new musical revue early next season called "Just a Minute!" It will be the product of Harry L. Cort, George E. Stoddard and Harold Orlob, who turned out "Listen, Lester." Rehearsals will begin in July. Harry Kelly and his famous fish-hound, Lizzie, have been engaged for roles.

IS THAT SO!

Roi Cooper Megrue has returned to New York from the South, where he has been at work on "Coffee for Four," a comedy which is to be in the nature of a sequel to "Tea for Three" at Maxine Elliott's Theatre.

Madeline Marshall has been engaged for "Susan Lenox."

Peggy Hopkins entertained the "A Sleepless Night" company at her Lakewood home Sunday.

Alfred Newman, the youngest musical director in the business, will direct for May Irwin's new show.

Vera Myers sang for the Theater Assembly at the Hotel Astor Friday afternoon .

Eleanor Henry has joined the cast at the Winter Garden, replacing Audrey Maple, who ended her engagement in "Monte Cristo, Jr.," to join another attraction.

Al Jolson, fully recovered from an attack of influenza, has returned to the cast of "Sinbad" at the Forty-fourth Street Theater. The closing date of this attraction is announced for Saturday night, March 29.

Richard Pyle has joined "Leave It to Jane" to act the juvenile role.

Mr. and Mrs. Charles H. Ross Kam commemorated the twentieth anniversary of their wedding, Monday, March twenty-fourth. The wedding was originally celebrated in the lodge room of the Elks at Hutchinson, Kansas, when the first marriage under the auspices of a fraternal organization was solemnized, "and it works just splendidly."

Sydney Shields, originator of many leading parts in recent Broadway productions, and Lieutenant Everett Butterfield, a young actor and member of the Lambs Club, will be married in France the week of April 1.

UTAH PASSES BILL AGAINST FALSE ADS

No Liability to Punishment Unless There Is Deliberate Intent to Defraud

The bill introduced in the lower house of the Utah legislature three weeks ago, and which prohibits the making of false or misleading statements in advertisements of any sort whatsoever, including theatrical advertising, has passed both houses during the final days of the session. It has been approved by Governor Bamberger, thus becoming a law.

A fine of $500 or imprisonment for six months is named as the maximum penalty for violation of the law.

A slight amendment, however, which was calculated to draw one of the sharpest teeth of the bill, was inserted by the senate and concurred in by the house. This was a qualifying phrase, making the guilty person not liable to punishment unless it is proved that the misleading or false statements were deliberately made with intent to defraud.

* * *

Debates Merits of Stage—Ministers Predict End of Theater

"Is the Modern Stage Worth While?" was the subject of a joint debate before the Catholic Actors' Guild at the Astor Hotel last Tuesday, the Rev. John Talbot Smith and Wilton Lackaye being the contenders.

Both speakers attacked various phases of the drama, but while Father Smith advanced the prediction that the theatre as it exists to-day is near the end of a cycle of five hundred years and is apt to dwindle suddenly and be replaced by other ideals, Mr. Lackaye maintained that the present spark of art would hold over and placed the responsibility for whatever may be wrong with plays of to-day entirely on the shoulders of the play-going public.

* * *

Small Theaters Exempt From Ohio Law

The Ohio Legislature has just passed a law by which theaters seating less than 300 persons are exempt from the law that provides that metal roofs must be on such buildings.

* * *

Aaron Hoffman's Latest

A new comedy, entitled "Welcome Stranger," has just been completed by Aaron Hoffman, the author of "Nothing But Lies," and co-author of "Friendly Enemies."

The Lewis & Gordon Producing Company, in conjunction with Mr. Hoffman, will present the play in the near future.

* * *

Child Labor Bill Fails

The child labor bill, which would have prevented the professional appearance of children under sixteen years old on the stage in Indiana, except under certain conditions, failed to pass the Indiana Senate after passing the House.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, March 18, 1919. The following members were present:

Messrs. McRae (presiding), Cope, de Angelis, Stewart, Mitchell, Deming, Mills, Wise, Westley, Coburn and Heggie.

New members: (through NEW YORK OFFICE) Faith M. Avery, Henry B. Balcom, Walter L. Catlett, Frederick M. Conklin, Elizabeth Day, Marie L. Day, Sylvia De Frankie, Josephine Dillon, Sanford Dodge, Eddie Dowling, Colville Dunn, John Dunsmure, Gladys Earlcott, Jules Epailly, Allen H. Fagan, Una Fleming, Juanita L. Fletcher, Burford Hampden, Rosina Henley, Jackson Hines, Peggy Hopkins, Iona Jacobs, William T. Kent, Ottilie Kornthett, Juliette Lange, Alice Mason, Kalman E. Matus, Vivian May, Adelaide Mesmer, Marcia Moore, Josephine Morse, Evelyn Morton, Edward H. Murray, Elaine Palmer, Frederick C. Palmer, Hazel Ragland, Albert Roccardi, Jack Rose, Walter Scanlan, Edward Paul Smith, Henry B. Stillman, (and JUNIOR MEMBERS) Lillian Harrington, L. Thoral Lake, Margery Lane, Florence Loft, (and through CHICAGO OFFICE) Adele Ritchie Post and Walter M. Welfitt.

T. Morse Koupal writes us a very enthusiastic letter. He has been a member five years and during that period the Association has recovered for him in actual cash $363.75, to say nothing of full payment for Christmas and Holy Weeks and other advantages obtained by all who secure the Standard Contract. But the greatest return that the A. E. A. gives is one which is not always recognized: we refer to the things which would be "put over" but for the existence of the Association—things which were common enough a few years ago.

The following have been elected to fill the unexpired terms of certain members of the Council who have retired because business prevented their attendance at the meetings—Harry C. Browne, Norman Trevor, O. P. Heggie and Edwin Mordant.

In the interests of the A. E. A. Mr. Mordant has just conducted a second open meeting in Chicago, which proved quite as successful as the first. The following significant resolution was passed:

"That the Standard Contract of the Actors' Equity Association shall be issued only to members of that Association in good standing."

There seemed to be a fear among certain of the agents in Chicago that we proposed to cut into their business by entering it ourselves. The A. E. A. has no such intention. It has quite enough to do to look after its present affairs without starting an agency.

A certain well-known manager of popular priced attractions is still issuing contracts which contain the (to our mind) vicious clause compelling the actor to pay his own fare from point of closing. Imagine after a few weeks of an unsuccessful tour the company breaking up and the members thereof being compelled to find $30 or $40, or perhaps more, to get back to New York. There are other clauses in the contract referred to which would startle many actors who are fortunate enough to secure our minimum conditions.

WHAT THE SHOWS ARE DOING ON THE ROAD

ALBANY: HARMANUS BLEECKER HALL—"Why Marry" opened Monday night for three days' engagement. The excellence of the players made the play most effective. Special mention is due the work of Ernest Lawton, Lotus Robb, and Edmund Breese. For the balance of the week May Irwin and associates appeared in her new musical comedy "The Water's Fine." HERRICK.

CALGARY, ALTA.: GRAND—13-15, "Mutt and Jeff" good business. 20-22, "The Better 'Ole."

CHICAGO.—The only important change to report from Chicago for week March 23 is the departure of "Pen'rod" from the Olympic and the coming in of the Musical revue "Atta Boy" with Capt. Frank Tinney as the star. "The Girl Behind The Gun" left the Colonial on Saturday night, and was succeeded by "Glorianna" on Sunday night.

Lent had a detrimental affect on the theatrical business in Chicago.

CINCINNATI: GRAND—Ziegfeld Follies will pack 'em in all week; it started March 16. Arrangements have been completed to hold the show over for an extra performance Sunday night, March 23, owing to immense demand for seats. LYRIC—Despite the drawing power of the "Follies" Robert Mantell had a good week of Shakespearean repertoire. GOLDENBURG.

CLEVELAND: OPERA HOUSE—"Tiger Rose" with Lenore Ulric and the original New York cast was a great hit at the Opera House this week. COLONIAL—Grace George's new comedy, "She Would and She Did," was cordially received, and acclaimed one of the rare comedy successes of the season. LOEB.

EDMONTON: EMPIRE—10-12, "Mutt and Jeff" with a fairly good company did good business. 13-15, "The Girl He Left Behind," fair company and business. 17-19, "The Better 'Ole." FORBES.

NEW ORLEANS: TULANE—Al. H. Wilson & Co. in his comedy, "Once Upon a Time," was a good attraction, an excellent company supporting the star. QUINTERO.

PHILADELPHIA: BROAD—Laurette Taylor made her first local appearance this season, in "Happiness." ADELPHI—"Parlor, Bedroom and Bath," also a comedy, opens local engagement with the cast headed by Florence Moore. LYRIC—Nora Bayes, star and manageress, opens in "Ladies First," a musical play. Advance sale was very big. CHESTNUT STREET OPERA HOUSE—"Melting of Molly" begins its first Philadelphia engagement. SHUBERT—McIntyre & Heath are playing a return engagement in "Hello Alexander," which opened in Philadelphia in January. WALNUT—Chauncey Olcott, in honor of St. Patrick's Day, plays in new Cohan show, "The Voice of McConnell." GARRICK—Mary Ryan in "The Little Teacher" is in her final week. "Turn to the Right," replaces it, March 24. FOREST—"The Rainbow Girl" is concluding successful engagement, "Flo-Flo" opens March 24. COHEN.

RICHMOND, VA.: ACADEMY OF MUSIC—May Robson, in a new comedy, "Tish," pleased a large audience, March 10. "Miss Blue Eyes," sparkling and bright, delighted large audiences at the Academy, March 11-12. The tuneful song numbers in "I'll Say So," the extravaganza presented at the Academy March 14 and 15 by the officers of Camp Lee, Va., were fascinating enough to be classed with any of the successful song hits of the present day, and delighted large audiences at every performance.

ROME, GA.: AUDITORIUM—March 12, "The Riviera Girl" played to good house. Pleased audience. WEST.

Sasha Votichonko to Give Another Concert

Sasha Votichenko will arrange for another concert shortly after his return to New York City. The date has been set for April 27 at the Hotel des Artistes. Mr. Votichenko's recent concert at the Maxine Elliott Theater created a revival of interest in the tympanon. At his concert on the 27th, he will play several new original compositions.

Actors' Fund Show in Chicago

The Chicago Managers' Annual benefit for the Actors' Fund will take place at the Auditorium Friday afternoon, March 28. George Ade's comedietta, "Nettie," was on the bill and also a sketch written especially for the fund called "Her Debut in Dubuque." The plays and players current in Chicago participated.

Walter Hast's New Play

Walter Hast is arranging to produce a new play by Cosmo Hamilton, entitled "Man, Woman and Money."

PHILADELPHIA IN FIGHT UPON SPECULATORS

Managers Co-operate in Campaign—Warn Patrons not to Buy Scalpers' Tickets

Detectives employed by the Forrest, Garrick, Broad Street and Keith's Theater managements have opened a campaign against the operations of curb scalpers by approaching every person the ticket venders accosted and warning them before the transaction was completed that tickets procured from those sources would not be honored at the door of any of the three playhouses. As a result of their activities the scalpers are said to have sustained heavy financial loss.

In many instances patrons who insisted upon purchasing tickets at the advanced prices of the scalpers despite the warning were refused admittance to the theaters and no little commotion was caused by the determination of the managements to abate the scalping practice. Persons thus refused were refunded the box-office price of their tickets, but lost the difference between that and the advanced price paid the speculator. This discrepancy in many instances amounted to $1 a seat.

Although there is at present a bill pending in Harrisburg to restrain the practice of speculating in theater tickets, the managements of the three Philadelphia playhouses said last night there was considerable likelihood it would not pass, and declared their determination to abolish the evil by their own initiative

Hampden to Tour in "Hamlet"

"Hamlet" is to be presented on tour with Walter Hampden in the Stellar role.

The itinerary is to include Philadelphia, Baltimore and Washington, and probably other cities.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 29

Theater	Play	What It Is	No. of Times
Astor	East Is West	*Peg O' My Heart Under the Willow Tree*	110
Belasco	Tiger, Tiger	*Class distinction in sex problem play*	162
Belmont	The Burgomaster of Belgium	*Reviewed in this issue*	8
Bijou	A Sleepless Night	*Another boudoir-negligee farce*	39
Booth	The Woman in Room 13	*Mystery melodrama with thrills*	87
Broadhurst	The Kiss Burglar	*Return of Hubbell-McDonough operetta*	16
Casino	Sometime	*Just right for the T. B. M.*	216
Central	Somebody's Sweetheart	*A score of tuneful numbers*	112
Geo. M. Cohan	A Prince There Was	*Cohan plays the leading role*	111
Comedy	Toby's Bow	*George Marion scores big hit*	66
Cort	The Better 'Ole	*Bairnsfather's cartoons dramatized*	188
Criterion	Three Wise Fools	*Has a certain amount of whimsy*	175
Eltinge	Up In Mabel's Room	*The dramatization of a chemise*	85
Empire	Dear Brutus	*Barrie gives people "a second chance"*	115
44th Street	Sinbad	*Plenty to fill the eye and ear*	254
48th Street	Luck in Pawn	*Reviewed in this issue*	56
French	French Players	*Copeau's repertory company*	195
Fulton	Please Get Married	*Bedroomy bedroom farce*	48
Gaiety	Lightnin'	*Frank Bacon scores in pleasing comedy*	252
Globe	The Honor of the Family	*Skinner's revival of former success*	16
Greenwich Village	Hobohemia	*Satire on "The Village"*	57
Harris	The Invisible Foe	*Melodrama founded on occultism*	103
Hippodrome	Everything	*Bigger than ever*	378
Hudson	Friendly Enemies	*German Americans erase their hyphens*	363
Knickerbocker	Listen, Lester	*Girls, music and lively comedy*	114
Liberty	Moliere	*Historical play well done*	16
Longacre	Three Faces East	*The essence of dramatic suspense*	258
Lyceum	Daddies	*Sentimental but not sticky*	212
Lyric	The Unknown Purple	*Man makes himself invisible*	208
Maxine Elliott's	Tea For Three	*Triangle play in continental style*	221
Miller's	Mis' Nellie of N'Orleans	*Sentimental comedy a la creole*	63
Morosco	Cappy Ricks	*Dramatization of stories of same name*	86
New Amsterdam	The Velvet Lady	*Farce set to Herbert music*	63
Playhouse	Forever After	*Alice Brady's return to stage as star*	235
Plymouth	Redemption	*Tolstoi produced by Hopkins*	188
Princess	Oh, My Dear	*Princess-Oh school musical play*	143
Punch and Judy	Yale Players	*To be reviewed*	8
Republic	The Fortune Teller	*Majorie Rambeau the star*	36
Selwyn	Tumble In	*To be reviewed*	7
Shubert	Good Morning, Judge	*Pinero's "The Magistrate" musicalized*	74
39th Street	Keep It To Yourself	*Humorous bridal suite farce*	106
Vanderbilt	A Little Journey	*Rejuvenation by train wreck*	109
Winter Garden	Monte Cristo, Jr.	*Excellent girl-music extravaganza*	47

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"PATIENCE"

Excellent Revival of Gilbert and Sullivan Opera

After a lapse of some eight seasons or so, "Patience," the Gilbert and Sullivan satire on the esthetic movement was revived by the Society of American Singers on Tuesday evening at the Park Theater.

The production at the Park is, in the main, an excellent one. The greatest amount of credit should go to John McGhie. His understanding of the Sullivan music and the way the inimitable Gilbert lyrics fit into it, leaves nothing to be desired. The result is that he conducted with fine spirit and sympathy and frequently held the large orchestra and some insufficiently rehearsed singers together in the best possible manner.

This lack of sufficient practice was apparent in a number of places during the evening, and two or three of the principals forgot the verses of the songs—almost an unforgivable sin with something so rare as a Gilbert lyric. But on the whole the singers did meritorious work.

Winifred Marshall, as Patience, was highly successful with her voice, as was Bertram Peacock as Grosvenor. William Danforth, who is perhaps, the greatest living Gilbertian comedian, did Bunthorne in an old-fashioned manner—delightfully. Cora Tracy, Gladys Caldwell and Kate Condon succeeded in making the most of their roles. FRITZ TIDDEN.

Actors' Fund to Hold Field Day at Polo Grounds

The Actors' Fund will hold a Field Day at the Polo Grounds Sunday, April 13. The purpose is to raise funds for the maintenance of the organization.

The entertainment will begin at 1.30 with a concert participated in by several celebrated bands. Then there will follow numerous "stunts" by distinguished actors.

Laurette Taylor Ill in Cleveland

Laurette Taylor, who was taken ill with influenza while playing in "Happiness" at the Opera House, Cleveland, last week, is still confined to her apartments in the Hotel Winton. Her husband, J. Hartley Manners, who is with her, said she is still in a very weakened condition, and would probably not be fit to resume her stage activities for several weeks. Her part in the play is being taken by her understudy, Opal Euard.

Lieut. Granville in Woods Musical Play

Lieut. Bernard Granville, recently back from the front, will begin rehearsals shortly of a new play under the direction of A. H. Woods. The piece is a musical one, entitled "Call a Taxi." It is by Earl Carroll.

"LUCK IN PAWN"

New Comedy Has Capital Character Study in Jewish Money Lender

The first production of Edward Robins marks also the first play of Marvin Taylor. It is a promising beginning for both. "Luck in Pawn" may be descirbed as a sentimental comedy in which a rich young man, bored with life amid the luxurious idleness of Southern California, falls in love with a poor and simple little maid whose charm and fresh naivete are as welcome as they are inspiring. The girl is down on her luck but she has a loyal friend in a money lender of Jewish persuasion. And when the young idler gives promise of becoming sentimentally interested it is the old money lender who comes to the rescue and provides the girl with the seeming prestige and funds necessary to keep up appearances.

The deception is discovered through the efforts of a scheming society tabby but the "heir to the Norton millions" is genuine, and he forgives and understands.

"Luck in Pawn" will be remembered chiefly for the excellent character study of the money lender. It is a portrait rich in scope and variety and naturalness. And Robert Fischer made the most of it.

While the dialogue has a tendency at times to be artificial, there is a fine note of sincerity in many of the situations developed. Indeed, the scene between the girl and the money lender wherein she convinces him of the soundness of her plan to return home a success is humorously and adroitly built up.

Mabel Taliaferro in the stellar role of the girl played with a wide-eyed winsomeness which was most effective. Roland Young was a charmingly lackadaisical lover. REID.

. . .

"LET'S BEAT IT"

Soldier Boys Continue Homecoming Celebration

Full of the joy that cheers and the knowledge that a hero is not without honor in this man's town, even though he does live here, the sixty most entertaining scrappers of the Twenty-seventh Division began their show, "Let's Beat It," at the Century.

"Let's Beat It" is along the same general lines as "You Know Me, Al," with which these same boys, or most of them, set a pace for all the soldier shows of last winter.

Selected from an original roster of some 30,000 men they include many of the best dancers in the country and some of the best singers, as well as a chorus of as good-looking lot of huskies as ever took off a pack to put on a ball-gown. No finer display of superfine gooseflesh has ever been made on any stage.

There are fourteen musical numbers, which, with fourteen encores, makes twenty-eight.

Lieut. Wm. A. Halloran, who put on the "Al," show, and Private Harry Gribble did the book and lyrics.

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Kosloff Leaves "Sinbad"

Alexis Kosloff, the Russian dancer, now appearing in "Sinbad," will leave the cast of that extravaganza next week when it takes to the road, as his studio of dancing requires his presence in New York.

NO MAN'S LAND

-By Mlle. Rialto-

BLANCHE BATES won a veritable triumph last week at the Liberty Theater. Her Mme. de Maintenon will long be remembered as a particularly bright and alluring spot of Mr. Moeller's play, "Molière." She acted with a fervor and sparkle that have not been equalled on her part since the days of "Nobody's Widow." No wonder Henry Miller remarked in a curtain speech, it was mighty hard to keep from loving her. But for the feminine portion of the audience the keenest interest was displayed in her appearance She was a picture of radiant beauty in each of her seventeenth century costumes and the silks and satins of the courtly days are rarely represented on the current stage. Especially did her loveliness shine in a delicate pink and blue dress, which she had donned to win the reluctant Molière. The fortunate Mr. Creel, now out of the Committee on Public Information, can now turn his attention eagerly to copious publicity for his wife.

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WHILE Estelle Winwood was charming as Molière's youthfully erring wife, she suffered greatly in a role which was colorless in comparison to the artful Maintenon. But Miss Winwood, though lacking in fire and dash, made of Armande a childish and pathetic figure which won the sympathy of the audience.

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"UPSTAIRS AND DOWN" is responsible for two of the season's cleverest ingenues. Juliette Day was the first of the baby vampires to wander from the Hatton play into fields of musical comedy. Now she is "vamping" conspicuously in "Oh, My Dear," one of the Princess Theater school of polite musical offerings. Then Ethel Stanard, who followed Miss Day in luring Long Island bachelors, was "discovered." Many pleasant things have been said and written about her. In "Keep It to Yourself" she plays an ingenuous and winsome bride with a charm that makes George Broadhurst glad he has won her away from Oliver Morosco.

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GEORGIE O'RAMEY has at last found her place in the sun—of newspaper advertising. Her face adorns the "ads" inviting the public to see her in "The Velvet Lady." It is good to know that she is finally being featured, for her work deserves it. It was in "Oh Lady, Lady!" that she got her big chance as a comedienne with a gift for grotesqueness, and so well did she grasp it that various managers held out scraps of paper with instructions to "sign here." In "The Velvet Lady" she imitates May Vokes occasionally and Georgie O'Ramey very, very often.

. . .

LITTLE Peggy Wood is competing with George M. Cohan himself. Not satisfied with a second successful season in "Maytime," she has taken to writing plays, and it is learned that one of which she is co-author, will soon be produced. But then writing runs in the family. Her father is Eugene Wood, novelist and essayist.

. . .

IT seems so unfortunate that Charlotte Walker cannot succeed on Broadway. Whenever she does appear in New York the play is unsuccessful, whereas the road tours are highly profitable, and Miss Walker is acknowledged one of the most popular of players out of town. Just now she is appearing in "Tea for Three" on tour, and, as usual, she is attracting additional fame and fortune. One would think that her husband, Eugene Walter, would make Broadway attainable for her. He furnished a Rialto niche, you will remember, for Frances Starr in "The Easiest Way," Josephine Victor in "Just a Woman" and Lillian Albertson in "Paid in Full."

. . .

MONA BRUNS is to have her opportunity to conquer upper New York soon. The Shuberts have chosen her to portray Susan in a dramatization of David Graham Phillips' "The Rise and Fall of Susan Lenox." At present Miss Bruns is playing in "Hobohemia" at the Greenwich Village Theater, and it was in this comedy that she first came to the notice of the Shubert scouts. Youth will be served with big contracts is the latest Shubert slogan—and Mona is one of the first to receive a summons.

. . .

IS it possible that eight years could have elapsed since Margaret Lawrence last was seen on the stage? Her charming acting in "Tea for Three" would make it seem impossible—but we have proof of it, for she has not heard the applause of an audience since the "Over Night" days. While that play was delighting Chicago Miss Lawrence left her stage friends and got married. Her absence has been too long, for her grace and skill are welcome additions to any play on Broadway.

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WHILE referring to absentees, mention must be made of Bessie McCoy Davis—she of the Yama Yama dance. Just who else can prove so supple and alluringly graceful while turning cartwheels? Her return to the Forties is nightly acclaimed at Mr. Ziegfeld's beauty parlors atop the New Amsterdam Theater. Despite the progress in all kinds of dancing since "Three Twins" held forth at the Herald Square, Miss McCoy holds her own, and the high estimation of such authorities as John Corbin. And the watchful Mr. Ziegfeld has responded with a three-year contract.

. . .

HELEN HAYES' performance of William Gillette's "might-have-been" daughter in "Dear Brutus," continues to charm playgoers. It is a thing of youth and beauty and wistfulness. It has made Miss Hayes greatly in demand. Lucky Mr. Tyler that he has an exclusive hold upon her future services.

"THE HONOR OF THE FAMILY"

Otis Skinner Repeats Success of Ten Years Ago

Because that rare old swashbuckler, Col. Philippe Brideau, was an officer on the staff of the great Napoleon and a dashing Bonapartist after the fall of his commander, Otis Skinner decided this was the year of years in which to bring him back to life.

Hence the revival of "The Honor of the Family" followed the failure of "Humpty Dumpty" last spring. On the road Mr. Skinner was pleased to discover that his judgment was borne out by a lively box office interest in the ten-year-old comedy. As a result of this interest he determined to try a second New York engagement, and at the Globe theater last week he enjoyed a success that was quite as great as any he won with the play when it was first presented here.

The character of the blustering, explosive Col. Brideau is one of the finest in the Skinner collection. No other, not excepting his picturesque beggar in "Kismet," is so nicely suited to his style and his histrionic method.

Brideau is a Petruchio of the wars, a determined egotist of military temperament with a domestic problem on his hands. His senile and miserly uncle has cheated his mother out of her share of the family fortune and is in turn about to be robbed of it by a group of village sharpers. The colonel arrives on the scene in time to protect uncle by turning the sharpers out and, incidentally to save an interest in the fortune for his own section of the family.

Mr. Skinner struts and blusters his way through the play with great finesse and is much beloved of his audiences. His supporting cast is entirely capable, including Evelyn Vardon, a healthy, confident type of heroine; Marshall Birmingham, Alexander Onslow, Robert Harrison.

BURNS MANTLE.

. . .

BLANCHE BATES AS "MEDEA"

Popular Actress Scores Her Second Triumph in Week

The war has done Blanche Bates a great service, seeing that it has brought her back to the stage and put her in the way of scoring two of her greatest triumphs within a week.

As the DeMontespan of "Moliere" she was readily credited by the reviewers with having given the Moeller drama its greatest element of strength, and as the heroine of "Medea," Thomas Broadhurst's blank verse tragedy given a special Sunday night hearing at the Broadhurst theatre, her performance was frankly cheered.

Mr. Broadhurst's tragedy proved a well written, gracefully phrased and frequently dramatically tense work. In form it belongs to the enterprises of another day, detailing the story of the ambition of Jason, who won the golden fleece and Medea with it, only to forget and forsake her after she had borne him two sons. Her killing of the children and her curse of Jason and his second bride-to-be provide the histrionic high lights of the performance.

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IN MANY CITIES

CHICAGO: WILSON AVENUE—Business still continues very good. The North Shore Players are offering revivals of standard plays. This week they are turning their efforts to "Good Gracious Annabelle." Next week "Broadway Jones" will be the offering.

GREAT NORTHERN HIPPODROME. The players here are presenting "Lonesome-Like." Minna Phillips portrays the character of the old lady on the way to the poorhouse and Ainsworth Arnold portrays the village simpleton, hero of the play. Allan Murnane is the pompous curate and Susan Given the village weaver.

ATKINS.

CLEVELAND: PROSPECT—"A Stitch in Time" was presented this week for the first time in Cleveland by the Vaughan Glaser Players. The leading role of Phoebe Ann was well suited to Fay Courtenay, leading woman of the organization. The other members of the company gave excellent support.

EDMONTON, ALTA: ORPHEUM — The stock company played to good business in "The Other Man's Wife" and "Incog." Zana Vaughn was back in the bill after a well-earned week's rest and was in first-rate form. Rita Elliott and Etta Delmas showed to good advantage and James Blaine and Rex Snelgrove were up to their usual good standard. FORBES.

FALL RIVER: ACADEMY OF MUSIC.—The Blaney Players presented the Harvard Prize Play "Common Clay" week 17-22. This is the strongest and best company that has ever been seen in this city, and it is composed of exceptionally fine artists. Valerie Valaire, as Mary Neal, revealed much power. Florence Coventry gave a finished character drawing. Jack Lorenz, Eugene Webber and other members of the cast were good. "The Unkissed Bride," March 24-29. GEE.

LAWRENCE, MASS.: COLONIAL—The Emerson Players, at the Colonial, offered their third musical production of the season, "The Time, The Place and the Girl." The regular company was augmented by a chorus of thirty local young men and women, some of whom offered specialties. Business was excellent. Week of March 17, "The Wife He Bought"; week of March 24, "Mary's Ankle."

O'REILLY.

PHILADELPHIA: ORPHEUM—"Nothing But the Truth" is the attraction for the week of March 17 of the Mae Desmond stock players at the Orpheum. The company is well cast. March 24, "Hit the Trail Holliday."

COHEN.

ST. PAUL: SHUBERT—Last week at the Shubert Theater, Otis Oliver and his players made a decided hit in "The Girl He Couldn't Buy." It appears that melodrama has come into its own. "The Naughty Bride," a new comedy, broke the house record, week of March 9. Lester Howard, Fern Hamilton and Miss Winnefred Stockwell are new members of the Oliver Stock.

SALT LAKE CITY: HIPPODROME—Ralph Cloninger and his players appeared last week in "The Virginian," giving a performance greatly appreciated by large audiences. Mr. Cloninger appeared in the name part, Miss Gertrude Bondhill as the "school ma'am," and George Morrell as Trampas. The bill for the week of March 16 is "The Tidal Wave." WILKES—The return of Nana Bryant and Cliff Thompson to the cast of the Wilkes players last week, was marked by a nightly "welcome home" celebration. Miss Bryant and the company gave a splendid performance of Clyde Fitch's "The Straight Road." The bill for this week is "Madame X."

PICKERING.

SAN DIEGO: STRAND—For the week of March 9 the Virginia Brissac Stock Co. gave the comedy "Marrying Money," in a most pretentious manner. Virginia Brissac and Fred Raymond were seen in the leading roles. "Pals" March 16 and week; "Sinners" March 23.

CHAPMAN.

SPOKANE: WOODWARD—"Within the Law" played week of March 9 to good business. "What's Your Husband Doing?" underlined.

RICE.

SYRACUSE: EMPIRE — The Knickerbocker Players are coming back to Syracuse to the Empire Theater for their fourth successive season. Minna Gombel will again be the leading woman, and Frank Wilcox the leading man. NORTON.

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Northampton Season Unusual

Northampton Theater, a municipally owned stock playhouse in Northampton, Mass., has an unusual producing record during the season to date.

The present season was opened with the first production on any stage of Eleanor Gates's satirical comedy, "The Darling of the World." After a six weeks' close (due to influenza) came a few of the recent New York successes, and also "Fanny's First Play" and "The Truth."

Since Christmas "Quinneys," "The Thief," "The Philanderer," "Caste." "Cheating Cheaters," "Arms and the Man," and "Ghosts" have been presented.

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IS THAT SO!

Vada Heilman will return to the cast of "Is Marriage a Failure," with the Otis Oliver Players in St. Paul, after a two weeks visit to her mother in New York.

Katherine Kennedy has closed with the Otis Players in St. Paul, owing to her appointment to go abroad to entertain the soldiers.

Winniett P. Wright, late of the Arts and Crafts Theater, Detroit, at present with the Community Players, Newport, R. I., as assistant director, made his first appearance with the Blaney Players in Fall River, March 24, in "Madame X."

WHERE'LL WE GO TONIGHT!

Thomas Healy's "Golden Glades"

The Ice Skating Exhibit at Thomas Healy's Golden Glades is the feature at both the dinner and supper show. Elsie and Paulsen, Cathleen Pope, the Misses Judels and Peterson and the Famous Skating Sextette perform sensational ice skating stunts around the rink. In the Balconnades, dancing and dining continue to please discriminating patronage.

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Reisenweber's

The Larumba Shiver, which was recently introduced by Doraldina in the Paradise Room atop Reisenweber's, has become one of the sensations of New York.

A new series of entertainments have also been inaugurated by Sophie Tucker which are being well attended.

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Hotel Martinique

A proof of the quality of Gus Edwards' "Attaboy," which is being produced in the Omar Khayyam Room of the Martinique is that Montague Roberts has acquired its English rights. In this hotel the revue is continuing as popular as ever.

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Pre-Catelan Popular

The Pre-Catelan have established two dance orchestras in addition to their talented cabaret which is presented twice nightly.

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DEATHS

CRAWLEY—Constance Crawley, English actress, died March 17 in Los Angeles after a brief illness. Miss Crawley had played opposite to Henry Irving and been leading woman for Sir Herbert Beerbohm Tree. In England she was best known as an interpreter of the Shakespearian heroines. For some time past she had lived in retirement in California.

DUMONT—Frank Dumont, last of the old-time minstrels, dropped dead March 17 in the box office of the theater in Philadelphia that bears his name. Heart disease was the cause. He was born in New York in 1848.

GRAVEL—Mrs. Jean Gravel, who nearly a century ago was known throughout the country under her stage name of Pauline Markham, died Mar. 20 at her home, No. 438 West Twenty-third Street, after a long illness. Mrs. Gravel retired from the stage thirty years ago as the result of injuries suffered in an accident. She was born in England seventy-two years ago, and made her debut in that country when a child. She came to New York in the early seventies with the famous "Black Crook" company of Niblo Garden fame.

HURTIG—Mrs. Sadye Hurtig, forty-two years old, widow of Ben Hurtig, of the theatrical firm of Hurtig & Seamon, died March 18, at her home, at St. James, L. I., after an illness of five weeks.

LATHAM—Ada Latham, who had been ill for the past four months, passed away on Saturday, March 15, at her home at Wilmot Flat, New Hampshire. Her theatrical engagements in productions, vaudeville and stock, since early life were largely joint with her husband, Charles C. Latham, partner. Mrs. Latham was buried Monday, the 17th, from her home at Wilmot

RAYMOND—Elsie Raymond, 30 years old, formerly a well-known actress who retired seven years ago when she married David M. Lion, a stock broker, died March 18 at her home at the Adion apartments. Fifty-fourth Street and Seventh Avenue. She was a daughter of George Tugnot, a mining promoter of this city, and was seen with Lew Fields in "Old Dutch," and in "Havana" at the Casino Theater.

SZINNYEY—Stephen Ivor Szinnyey, one of the authors of "The Royal Vagabond," died March 17 at the Lebanon Hospital, in the Bronx, of heart failure. He was born in Germany forty-eight years ago and came to this country as a boy. He was a newspaper man of wide experience.

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MARRIAGES

AITKEN-BALLARD—Harry Aitken, widely known motion picture producer, was married last week in Philadelphia to Gladys Ballard.

The Bingham — Philadelphia

Manager Frank Kimble of the Bingham Hotel at Philadelphia, states that the house has broken all records as to the number of theatrical stars who have stopped there this year. Everything of which a first class hotel can boast is to be found at the Bingham, and one visit there makes of the visitor a regular patron.

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The Strand Revue

The Strand Roof presented its new Spring review this week before a capacity audience of diners. Manager Elias Meirowitz spared no expense in its production. The dinner that is served nightly is all that the name implies.

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Hotel Dewey—Washington

For first class accommodations and accessibility to all theaters and points of interest, the Hotel Dewey best serves the visiting professional in Washington.

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PLAY DATES AHEAD

ADAM AND EVA; Boston March 17-indef—**ATTA BOY**: Chicago March 23-Indef.

BETTER 'OLE Co. "E"; Chicago indef—**BIRD OF PARADISE**; Louisville 24-29, Huntington, W. Va. 31, Parkersburg Apr 1, Clarksburg 2, Morganstown 3, Wheeling 4-5, Washington 7-12—**BUSINESS BEFORE PLEASURE**; Chic indef.

CANARY; Washington 24-29 — **CHU CHIN CHOW**; Chic indef—**COME OUT OF THE KITCHEN**; Baton Rouge Mar 29—**CROWDED HOUR**; Montreal 24-29, Buffalo 31-Apr 5—**CURE FOR CURABLES**; Fitchburg, Mass, 26, Greenfield 27, Hartford 28-29, Springfield 31-Apr 1, New Haven 2-5, Wilkes Barre 8-9.

DADDY LONG LEGS; Chic indef.

EXPERIENCE; Wilkes Barre Apr 4-5.

FIDDLERS THREE; St. Louis 24-29, Springfield, Ill. 30, Decatur 31, Terre Haute Apr 1, South Bend 2, Kalamazoo 3, Grand Rapids 4-5, Detroit 6-12, Montreal 14-19, Buffalo 21-26, Toronto 28-May 3, Cleveland May 12-17—**FLO FLO**; Phila. Mar 24-Apr 19, Boston 21-May 24—**FRIENDLY ENEMIES**; Toledo, O. 20-23, Norwalk 24, Elyria 25, East Liverpool 27.

GIRL BEHIND THE GUN; Chic indef—**GLORIANNA**; Rochester 24-26, Syracuse 27-29, Toronto 31-Apr 5, Cleveland 7-12, Detroit 13-19, Toledo 20-23, Cincinnati 27-May 2, St. Louis 4-9—**GOING UP**; Chic indef.

HAPPINESS; Phila. Mar 17-indef—**HEAD OVER HEELS**; Cleveland Mar 24-29—**HELLO ALEXANDER**; Phila Mar 17-indef.

JACK O'LANTERN; Boston indef.

LADIES FIRST; Phila Mar 17-indef—**LEAVE IT TO JANE**; Cleveland 24-30—**LOMBARDI, LTD**; N. Y. City 24-Apr 5, Brooklyn 7-12, Newark 14-19, Phila 21-June 14—**LORD AND LADY ALGY**; Edmonton Mar 24-26, Calgary 27-29.

MASQUERADER; Chic indef.

NOTHING BUT LIES; Boston Mar 10-indef.

OFF CHANCE; Baltimore Mar 24-29—**OH, LADY! LADY!**; Chic indef—**OH, LOOK**; Phila indef— **OLD LADY 31**; Indianapolis Mar 26-27— **OVERSEAS REVIEW**; Chic indef.

PARLOR, BEDROOM AND BATH; Chic indef.—**PENROD**; Chic indef—**POLLY WITH A PAST**; Cincinnati Mar 24-29.

RAINBOW GIRL; Boston Mar 24-Apr 12—**RIVIERA GIRL**; Baton Rouge Mar 30—**ROSARY**; Oshkosh Mar 25, Green Bay 26, Manitow 27, Fond du Lac 28, Racine 29, Chic 30-Apr 5, Battle Creek 6, Toronto 7-13.

SAVING GRACE; Chic indef—**SCANDAL**; Chic indef—**SHE WALKED IN HER SLEEP**; Boston 24-indef—**SLEEPING PARTNERS**; Chic indef—**SO LONG LETTY**; Minneapolis 23-29, St. Paul Apr 5, Milwaukee 6-12, Detroit 13-19, Middletown, O. 20, Louisville 21-26, Cincinnati 27-May 3, Columbus 4-10, Hamilton 11, ington 25-31, N. Y. C. June 2-7, Brooklyn Cleveland 12-17, Pittsburgh 18-24, Wash-9-14.

TAKE IT FROM ME; Boston indef—**30 DAYS**; Chic indef—**TILLIE**; Chic indef—**TRAIL OF THE LONESOME PINE**; Edmonton Mar 31-Apr 2, Calgary 3-5—**THURSTON, THE MAGICIAN**; Peoria Mar 30-Apr 2, Terre Haute 3-5, Cincinnati 6-12, Louisville 14-19, Columbus 20-26, Akron 28-30, Youngstown May 1-3.

ZIEGFELD'S FOLLIES; Indianapolis Mar 24-29.

Do you want the services of a friendly, honest critic, who writes himself, who knows the needs of the various magazines and publishing houses, who has the gift of finding out why a story or a poem or a book isn't as good as it promised to be when the writer planned it, and who is willing to draw on his own experience of editors to help you sell your work? This professional critic is interested in new writers and makes a business of hunting up information that will help them. Yes, we know that there are a good many critics who aren't honest, who have never written anything salable themselves, who are too lazy to study the market, and too afraid of losing a patron to tell him his work isn't good. We'd rather hold on to our reputation for truth than keep our very best patron. We won't flatter you to make you "come again," and we won't go at your manuscript with a sledge hammer in the hope of convincing you that we are abnormally honest. We try to see what you aimed to do in each manuscript and then to help to do that. If you need praise, you shall have it; if you need a kindly pointing out of your faults, you shall have that. Sympathy and courtesy, combined with absolute frankness, are what we promise you; and remember that we know the technique of the various kinds of writing, and all the rounds of the ladder one must climb to get "into print."

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40TH ANNIVERSARY DRAMATIC MIRROR

THE 22nd OF APRIL

VAUDEVILLE VOLLEYS—From

Marie Nordstrom Compares Vaudeville and Legitimate—Mr. Albee and the Honor Roll—How Does Owen McGivney Do It?—The Other Miss Nordstrom's Play

INTELLIGENCE, versus Marie Nordstrom. Put these two names directly under each other and even by rearranging the letters, every which way, neither of them could be so revamped as to duplicate the spelling of each other. This is a proof that old Wisey Webster for once was wrong. When he scribbled his dictionary, he should have placed as a synonym after the definition of Intelligence, Marie Nordstrom. But to consider the years between that event and Miss Nordstrom's blooming, and also as "The Blue Bird" and "The Betrothal," flying tours weren't then in vogue to discover babes yet to be born; he can be pardoned. At least the vaudeville world will pardon him because if he had mentioned her then, she wouldn't have been blessing the two-a-day now. Miss Nordstrom is distinctive in that she possesses common sense, charm and comliness. But having such a trinity of natural gifts, does not usurp her ambition. She is all that. Out of vaudeville she is going in a few weeks into a production in which she will have considerable say in the matter of linotype and preferred allotments on stage. This advancement in theatrical real estate values does not mean that Miss Nordstrom has been using Mr. Albee's roofs merely as pot boilers. Critics and booking experts are agreed that quite the opposite is true. Doubtless, she will return often to such profitable and courteous hospitality. "Playing vaudeville is much harder than the legitimate," Miss Nordstrom said. "In the latter you have everything to depend upon. If, in the first act, you do not succeed, you have the second and the third as a redemption. But as a vaudeville single working practically on the apron, you must make good from the first second in your fifteen minutes, to the last. Much of my success has depended on my training," she continued modestly, yet with a firm sense of her convictions. "Mr. Henry E. Dixie was a great teacher. I learned much from him. The Winter Garden, too, was a wonderful experience. The absolute quiet of the stage and its precincts keeps the artist's nerves in tune with her mind; hence, with the physical and the mental in complete harmony the audience immediately feels the ease and poise of the artist. Another God-send was my part in 'Bought and Paid For.' When I was asked to play this part, it was an insignificant one. The greatest compliment in my life was when I told Mr. Broadhurst, the author, that the part's dimensions were almost too small and he gave me the privilege of expanding it as much as I thought consistent. This I did. It evolved into one of the biggest hits of the season." In Miss Nordstrom departing from Big Time, Vaudeville Volleys wishes to express its appreciation of her efforts. She is a ruby that has stood out with all the individuality of the jewel for the best.

Billy Bouncer as Truant Officer

Billy Bouncer, who while on the stage lives mostly in the air, is also sort of a Sky Philosopher, Friend and Guide. By the latter term, it is meant that he is a Y. M. C. A., Salvation Army and Friendly Inn all combined. All vaudevillians know his nifty act which consists of a bouncing mattress that sends him hurling into the air while performing difficult feats. To contrast his perfection at this physical art, he uses five raw boys who generally volunteer from the audience. Their five minutes whack at professional work makes many of them stage struck. When such a disease overcomes them, Billy has as hard a time fighting it as a physician does the flu. They have followed him from Washington to Philadelphia, and from there to New York. If they have a home he sees in conjunction with Pat Casey, that they are hurried back to it with all the speed of the fastest train. If they are destitute, he often teaches them the art and science and then launches them as acrobats on their own booking. Miss Bouncer, his partner, also lends a motherly hand to the stage struck and professional sympathy to those who by orphanage and bankruptcy, are legitimate understudies to Billy.

George Vivian Praises

George Vivian, well known Shakesperian actor and erstwhile director general of The Punch and Judy Theater, paid a visit to the Palace a week ago Monday. It was an occasion that almost raised as much a stir as did the call of George Jean Nathan earlier in the winter. The difference being that Vivian sprang from the authority of English music halls and Nathan from the Latin class of Central High School, Cleveland, Ohio. This difference does not need split-hair deciphering. Broadway knows that Nathan never speaks well of the two-a-day. However, with Vivian he has struggled and triumphed through seven performances an evening at seven different music halls in London. When an American vaudeville artist, for instance, doubles between the Palace and the Riverside, he is justified in believing that he is working hard. But in Vivian's case, the humane society should have stepped in. No wonder he joined the Ben Greet Players and was ultimately introduced to the United States in that classical capacity. Thus, what he states in regard to the Palace bill, is worth its weight in Albee Gold. Of Marie Cahill, he said, "She is a big artist because she knows that after delivering a few record-breaking numbers, it is time to stop." Regarding Moss and Frye, he stated, "They have the English sense of humor, with none of the London fog. It is as clear as a crystal and has the rapidity of a Broadway gatling gun." Ivan Bankoff also received his blessing. He described him as graceful as a fawn, such a dancer as they were striving to engage in the palmy days of the Ben Greet woodland productions. Vivian concluded American vaudeville is the best.

Mr. Albee and the Honor Roll

No official statement has come to view that Edward F. Albee was the originator of the Vaudeville Artists' Honor Roll Benefit. But Vaudeville Volleys ventures a guess that more of his fingers were in the pie than anyone's else in formulating this gigantic benefit to be held at the Hippodrome on May the fourth. It is for the one thousand vaudeville artists who have suffered the hardships of training camps, the perils of the submarine, and have gone forth in the midst of most destructive battles of modern times, have been "Over the Top," have fought through the blinding clouds of poisononus gases, have been in the midst of bursting shells and faced the mouths of death-dealing gatling guns, that our land might be the Land of the Free—and for You, that You might live!

That Mr. Albee, upon whose shoulders practically rests the progress of the vaudeville world, whether it be an international headliner or Susie Dew Drop out in Weeping Water, Iowa, even on a third cousin circuit to the small time, has taken time from his stupendous tasks to promote this post-war activity, it then behooves us all to put our shoulders to the wheel and add momentum to this worthy cause.

Owen McGiveney Without Pin Pricks

Although the best protean actor on the English speaking stage, Owen McGiveney is without flesh scars. Especially is it rare inasmuch as he plays Nancy Sykes at least five different times between his portrayals of Bill Sykes, Fagin, Monks, and the Artful Dodger. This Vaudeville Volleys knows as we watched Mr. McGivney robe and disrobe with all the frequency of Belle Baker's song, "Take It Off—Put It On Again." We are wondering if his spinal column would look as if it were mosquito bitten if he should wear such finery as does Mabel McCane.

Frances Nordstrom and Decency

"Give a performance that your own mother would not blush at." This is an instruction issued and signed by E. F. Albee. It is a number of years old, and the Keith officials have tried to live up to it. Thus, with their presenting the "Memory Book" by Frances Nordstrom, they have practiced what Mr. Albee preaches, as they have countless times before. Right here is splendid material for a Sunday newspaper feature—artists with off-colored acts are notified by the office that they will be cancelled next week entering the stage door. Accidentally they see the above named instruction for the first time. They finally begin to realize what the powers to be are striving to do by constantly building new theaters—to give something worth while to a fairly decent public. Later, when they are waiting in the wings for Frances Nordstrom to finish, they hear the volume of applause they become more convinced than ever that they have got a wrong focus on the public's taste. Such an example could occur and will occur. But away with muck-raking. Frances Nordstrom writer and actress, has done something fine both from an artist's and a human-interest standpoint. Above all she has adhered to Mr. Albee's commandment. Her play, "The Memory Book," in which she and her husband, William Pinkham, co-star, Vaudeville Volleys guarantees will interest any one who is not drunk to the core of his heart. But where, oh, where, is Mrs. A. Starr Best, who helped found the Drama League and those constituents of Columbia University who belong to it? While they have been prating about the up-lift of the drama, not one of them has penned a line about this production. But their sanction is not required, for this young woman's play and her husband's production of it is going well.

Alan Brooks a Two-a-Day Enthusiast

"I must bring the same amount of effort, talent and artistic ideals to projecting the technique and story of my thirty-four minute play in vaudeville as I do in a three hour play," Alan Brooks informed us the other day. "Legitimate actors who approach vaudeville with a two dollar stiff neck wonder why they do not have the support of Johnny in a fifty cent seat in the balcony. It is because they forget he is just as appreciative of good work as the literary man in full dress and in a flush price orchestra chair. Cheat your audiences of the best that is within you and they will resent it with an indifference which the box office will find out soon enough. I come directly from production into vaudeville and cannot see where the requirements are any different."

Lillian Russell Ever Youthful

Vaudeville Volleys had a chance to peep into the fair Miss Russell's dressing room at the Riverside the other day. It was a pleasant sight, especially as the day was rainy. Lillian was there in all her blonde illumination surrounded by the brunette blue of her marine boys. This view had a background of soft pinks and greens, which vanished all evidences of brick and plaster. She looked just like a sister of those boys, giving them some sane advice about the scheme of things. It was a picture which magazine cover artists pray for.

Marie Cahill's New Song a Hit

Granting that Marie Cahill has one of the best monologues in vaudeville—that of the one consisting of telephone tete-a-tete, her singing "Bonbon Buddies" gives her one of the biggest song sensations of the season. Not a comma, an inflection or color in it misses Miss Cahill's ability to get everything out of a song that is possible to squeeze. She could have ten more verses to it and still her audience wouldn't be satisfied.

TAKING ENCORES

Henry Lewis is playing St. Louis this week. He startles the inhabitants with "I-yay ove-lay oo-yay earie day" and then interprets it in "Pig Latin Love"

Lewis & Smith

Lillian Herlein plus this high aigrette is at the Grand, Phila., this week. "Mother Love" is one of her most popular numbers

Fasttlund

Frank Gaby, the ventriloquist, plays the Orpheum, Brooklyn. He introduces the song, "Some Day I'll Make You Glad."

Moody

Joe Sherman, of Baker, Sherman and Brannigan, in Rochester this week, is singing "Wait and See"

Olga Petrova, in vaudeville again. This week she is at the Princess, Montreal, and sings "My Hero"

De Shirlock

Georgie Price, remembered since a boy in Gus Edwards' acts, is singing to the clientele of the Davis, Pittsburg, this week. Among his songs is "Ja-Da"

Yvette Rugel is playing single now at Keith's, Phila., this week. "He's Had No Loving For a Long, Long Time" is one of her numbers

James Mullen and Alan Coogan are at the Colonial. One of their songs is "The Wild, Wild Women Are Making a Wild Man Out of Me"

Lumiere

Jessurun

IN VAUDEVILLE

27th HEROES, LIEUT. GRANVILLE, GAXTON AND EMMET DEVOY AMONG NEW ACTS OF WEEK

William Gaxton in "The Junior Partner"

In "The Junior Partner" William Gaxton has rich material. How could it be otherwise, it being the pen product of such a skilled writer as Rupert Hughes. Even though the whole affair is almost actor proof, Gaxton, however, does not rest upon this sure fire technique. Each of his lines is given an original and creative treatment. Consequently, his Hal Jepson is a red blood and not a papier mache character. It is a study of the average well bred young man of today. He has married a charming girl brought up on the indulgent whims of a millionaire father. At the very opening of the sketch, it can be seen that their domestic bookkeeping is at sixes and sevens. The bride buys Lucille gowns and likewise finances her purchases of groceries and household luxuries. The landlord threatens to throw such bric-a-brac extravagance on the street. To cap that tragedy, hubby loses his job. But a visiting aunt is the rescuing angel. Her beau happens to be a railroad magnet and Jepson (Gaxton) owns a bankrupt miniature railroad which geographically happens to be a good connecting link for the transportation king's transcontinental system. By adroit manipulation Jepson swings a deal which brings him enough ducats to last for the rest of his days. Such a plot makes Gaxton do light comedy work and in that capacity he has all the necessary subtle touches. Moreover, he has the intelligence to etch it deep enough to remain in the audience's mind as long as would the effect of a three act play.

HIGGINS

Cantwell and Walker

Johnny Cantwell and Rena Walker have just returned from France, where they entertained the soldiers, and a slide to this effect announces their act. Cantwell, in uniform, sings *Prohibition Ball*. It appears that he is a sporting editor of a daily paper, and having been assigned to a show, "The Spring Chickens," has reviewed it in sporting terms, much to the chagrin of Fluffy Fifi, the prima donna. This young lady, in the person of Miss Walker, shortly appears on the scene, and the feud is brought to a happy end. While Miss Walker is changing Cantwell sings *Frenchey, Come to Yankee Land* and *Oui Oui Marie*. Together they sing *Give Me the Right to Love You*. By far the best part of their act is the Blues number, accompanied by Cantwell on his "trench fiddle." *It's All Over* is a fairly good number which comes before the closing dance. The entire act needs organizing. Some of the material is good, but there is too much of it, and not enough movement. Miss Walker's costumes are pretty and Cantwell's banjo is a good partner.

MARTIN.

Rita Boland

Rita Boland has personality plus, which is considered by a great many persons to be seventy-five per cent of a singing single. In addition to this she is very pretty and graceful, has a definite technique in putting her songs over and dances well. We have no doubt but that we shall hear much further of Miss Boland. The manner in which she introduces the song *Kisses* is unique and is thoroughly artistic. She does not make a change of costume, wearing a pretty little lawn gown, and so she devotes her complete allotted time to the audience.

TIDDEN.

Emmet Devoy

Emmet Devoy has a new dramatic act, the name of which unfortunately was not included in the linotype on the proscenium arch's placard at the Fifth avenue. It is one of the best human interest vehicles seen in New York vaudeville. Granting it has construction faults, it, however, contains a domestic turmoil which is subject to many American families. The ascending curtain reveals three rooms of a well to do family. The characters are the parents and a son and daughter. The plot is built around the father's being so absorbed in business that he eliminates all social intercourse with his family. Every effort is made by the family to make his evenings at home sociable. They fail until the son begins reading his mother's diary to his sister and is overheard by the father in the obscurity of an armchair in an adjacent room. After the reading of each incident the stage is darkened and each excerpt is acted out by the mother and father in a center stage alcove. This business is very reminding of the theme of "The Memory Book" by Frances Nordstrom. The father now having heard all the diary said about him changes his tactics. He gives to his wife a necklace which he had intended for an actress. His daughter he now treats as a princess and to his son he assures his assistance in making more certain the invention which the government has accepted. The actress, who plays his wife, while too youthful in make-up had the true sense of a grand dame.

HIGGINS.

Effie Lawrence and Co.

This team opens with a Chinese number before a Chinese drop. Then comes a bit of stalling while the girl changes to a farmerette costume, whereupon a song about gardening is given. While the man sings a comedy song, Miss Lawrence changes again and offers a dance number. The closing number is *Minnie Shimmie for Me*. There is little vitality to the patter they use and the act as a whole fails to elicit much response. Dick Stewart, who is the "Co.", should be given better billing, as he does half of the work.

MARTIN.

WE ARE OUT EVERY TUESDAY

24 Hours Ahead of No. 2

WITH ALL THE CURRENT WEEK'S SHOWS REPORTED IN FULL

Proctor's 23d St. Has Good End of Week Bill

A strong program, headlined by Yerkes' Jazarimba Band, and made up almost entirely of new acts, was offered at Proctor's Twenty-third Street the last half of last week. The feature act made as big a hit as any turn we have ever witnessed in a popular price house, where the rule is generally unstinted applause. Featuring Rudy Wiedoeft, remarkable saxiphonist and clarinette player, the Jazarimba Band brought down the house. *Ja-Da* was one of its most popular selections.

Gracie Emmett and Company, presenting "Mrs. Murphy's Third Husband," a farce was another prominent feature of the bill. The rest of the bill was made up of the new material, which included Laura and Billy Dreyer, Noble and Brooks, Reetor, Weber and Lang, Olsen and Johnson and a very pleasing young lady, Rita Boland, all of whom are given further notice under New Acts.

TIDDEN.

Harlem Opera House Last Half Bill Widely Diversified

The Harlem Opera House offered a well diversified program the last half of the week, covering a wide variety of entertainment. Novell Brothers, a new act, opened with a novel combination of tumbling and fiddling. Effie Lawrence, assisted by Dick Stewart, also new, came next with songs and dances. In "Fixing the Furnace," George Rolland and company had a sketch which caused continual screams of laughter. Larry Comer offered his one-man song revue. Hyman Adler and company followed with a dramatic sketch called "The Result," also a new act. Bernard and Scarth presented an amusing little trifle called "The Tale of a Coat." Burns and Kissen were a comedy hit with songs and patter. Walker and Texas closed with exhibitions of lariat twirling.

MARTIN.

To Build New Theater in Vicksburg

The Saenger Amusement Co. contemplate building an up-to-date theater in Vicksburg, Miss., to play one night stands and vaudeville. Mr. E. V. Richards, secretary of the Saenger Amusement Co., was in the city the past week looking for an available site. This company already owns and operates two theaters here showing moving pictures, the Bijou Dream and the Alamo. The Bijou Dream has been closed for the past several weeks undergoing repairs and has just been reopened.

CHICAGO — MAJESTIC

Morgan Dancers Win Artistic Hit—Other Acts Score

Big business greeted the bill at the Majestic last week. "Elly," the little marvel, opened the bill. Ethel Hopkins sang pleasingly. Helen Gleason and company offered "Stateroom 9." George LeMaire, assisted by Clay Crouch, was seen in "The New Physician," a laughable sketch in blackface. Herschel Hendlere in his "Pianologue" was very comical, and displayed great talent. Marion Morgan's Dancers were the artistic hit of the bill, as a matter of course. Al Lydell and Carleton Macy in "Old Cronies" are the laughing hit of the bill. They are both very good at character work. Bud Snyder—Joe Melino & Co., have a sensational comedy bicycle act, which brings the program to a smart close.

Clifton Crawford, star of many musical comedies, heads the bill for the week of the 24th. Others on the bill are Venita Gould, in impressions of well known players; Bryan Lee and Mary Cranton in "A Brittany Romance"; Roland Travers, A Smiling Patter of Song and Dance; Archie & Gert Falls. The Marion Morgan Dancers, which made such a big impression last week will remain over.

* * *

CHICAGO—PALACE

Eddie Leonard Heads Unusually Good Bill

Eddie Leonard and his ministrels were a source of high glee all last week. Leonard's new song is *Nora's Beautiful Goo Goo Eyes*, that went over strongly and was applauded, and by loudly shouted requests he sang *Ida, Sweet as Apple Cider*. The Marmein Sisters with pretty dances and dainty clothes, and David Schooler at the piano, were delightful. The Boises opened the bill with an aerial act, and the Randalls closed with a sharp-shooting stunt. Taking it all in all the bill was one of the best of the season and every act received liberal applause.

The program for the current week includes James C. Morton & Co., Mollie McIntyre & Co., in the new Irish romantic comedy "The Love Chase;" Hobart Bosworth in "The Sea Wolf," by Jack London, which was seen at this house a few weeks ago, and was well received.

* * *

Betty Inch Says She Will Re-Enter Vaudeville

Mrs. Betty Inch, following the inability of the jury before whom she was tried for attempted extortion to reach a verdict, was released in $5,000 bail. She has announced her intention of re-entering vaudeville.

* * *

Lewis and Gordon Will Put on Satire on Bedroom Farce

"In Bed and Out," a one act satire on the bedroom drama by Wm. Anthony McGuire has been produced with much success on tour and is now to be presented in vaudeville in New York by Lewis and Gordon.

MARIE CAHILL TOPS COLONIAL BILL

Bobby O'Neil and Evelyn Keller, Lillian Shaw and Mellette Sisters

The Colonial audience last Monday afternoon put the superlative stamp on Marie Cahill's appearance, indicating that the popular star of the musical comedy stage has a continuous road of roses ahead of her in her first vaudeville engagement. Her sense of satire and burlesque, combined with her quietly droll methods, would give an atmosphere of artistry to any bill. Her telephone monologue is a capital bit of fun. And her songs, which comprise many of her old successes and a patriotic number, score chiefly because of the unique Cahill style in singing them.

Second honors on the program must be accorded to Bobby O'Neil and Evelyn Keller who presented a little revue of songs and dances and a little patter added for seasoning. Mr. O'Neil's pleasing personality and Miss Kellar's daintiness would be assets to Broadway musical comedy. Their leading numbers were *Can You Tame Wild Women?* and *When I Was a Great Big Battleship.*

Lillian Shaw presented her song characterizations, familiar to the two-a-day, of the Yiddish bride and the Italian girl who would wreak vengeance upon a false Tomasso. The Mellette Sisters have a dance offering which is attractive in its settings and costuming. These girls have a flair for the artistic in dress—simple and dainty, yet bizarre.

The Yip, Yip Yaphankers' offering seemed somewhat shortened in comparison with its representation in other houses, but it made up in spontaneity and boyishly-wholesome fun what it lacked in length. The boys—and particularly Sergeant Melino—never overdo in their acrobatic fun, a temptation which must be hard to resist in the face of the heartiest applause. Frank Joyce, brother of Alice of the cinemas, and Flo Lewis, exhibited an eccentric style of dancing which should carry them far.

Moss and Frye, "Color Gems," a posing act; Yerkes' Jazzarimba Band, a feet-stirring organization, and Rudy Wierveft, saxophonist, completed the bill. REID.

Fifth Avenue Second Half

The second half week's bill at the Fifth Avenue was especially illustrative in that it brought John Guiran, a dancer, to the front. He appears in Gretchen Eastman's act. (See new acts.) Libby and Nelson worked hard to please as did the Dawson Sisters. The Rube make-up of Edward Blondell was a laughing institution in itself irrespective of the good lines in his sketch which all get over with a bang. Patricola does as well as when she appeared at this theater some weeks ago—which was some hit. She would make a splendid comedienne if she would eliminate sentimental songs and devote herself to humorous ones. She possesses the rare comedy sense which could be worked up to make her a Big Time single. Her singing *Oh Bring Back Those Wonderful Days* earned hearty applause. Lander Brothers' material was not quite substantial enough. (See new acts.) HIGGINS.

Gretchen Eastman and Co.

Gretchen Eastman has somewhat revised her revue presented several weeks ago as a brand new vehicle. The settings remain the same. The method of opening the act is done as formerly by using transparent curtains which keep the pianist and her partner in twilight shadows while they play and sing. This music is sort of an eye opener for Miss Eastman as the spot is thrown on the other side of the room and reveals her dreaming by the fireside. Her first number is *It Was The Gown Dear Grandmother Bought In The Days Of Long Ago.* Her dress made in pantaloon fashion is symbolical with song and makes her a very pleasing picture. Another number is *Eliza Jane.* Giving the stage for awhile to her partner who does not boost himself to any extent with this privilege, she re-enters in a green dress causing her to appear as if she had just stepped out of a Vanity Fair magazine cover. Both she and the partner singing *Oh I Would Like To Tumble In Love With A Girl Like You* brought several encores. Up to this time the act does not go with a great deal of pep. But when John Guiran enters his talented dancing puts enough artistry as well as gusto in the act to make one forget its former slowness. HIGGINS.

Dance De Illusion

Dance De Illusion embodies some of the old slight of hand tricks which are made rather entertaining because in this act they help add color and interest to some fair dancing. One such old time trick was an empty picture frame apparently with no means of one ascending to its frame work without being seen. However, the curtains are drawn tight and, then, presto they are pulled back and the girl is there ready to step out and dance. There is also slight of hand business with an empty silk hat turning out its capacity in flowers. The best number is an imitation of Isodora Duncan. This burlesque is a scream. It would be more so if the bath rug which they used as a mantle had the words bath rug in bright red letters instead of the pale gray ones which can not be deciphered very well by those sitting in back rows. HIGGINS.

Landers Brothers

This is a team of a straight and a Weary Willie. The work of both indicate they have been promoted from burlesque, especially the Weary Willie. While his methods are easy he draws his laughs by sledge hammer methods instead of resorting to the subtle. As not one of his lines miss fire but rake in laughs by the auditoriumful, he is, therefore, wise not to speculate with any other system. The straight partner does not come up to the Weary Willie's standard of entertaining values. Yet he works hard and is a good foil. Much of their patter is based on patent medicines and their effects without becoming offensive as would be expected when such material is used. Hence, as they can get clean laughs, which is much more difficult to do than cracking suggestive ones, their act should have high merit. Singing *Good Bye Frenchie* also made a splendid applause getter for them. HIGGINS.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Oh Bring Back Those Wonderful Days	Owen and Moore
Ja-Da	Ja-Da Trio
The Bon Bon Buddies, Here They Come	Marie Cahill
I Can't Get Along Without You	Newhoff and Phillips
Rock-A-Bye Your Baby With A Dixie Melody	Sidney Phillips

Hyman Adler and Co.

Hyman Adler is an actor of much experience. He has developed a technique of such flexibility that in the short space of a vaudeville sketch he can run the gamut of emotions from light, airy comedy to deepest anguish and remorse. And never for a moment does he lose his audience. In "The Result" he plays a Jewish father who has become obsessed with the idea that children are always ungrateful for the things their parents have done for them. He has taken "King Lear" as an invariable example. Consequently, with visions of being turned out in his old age always before him, he has refused to give his son the money to perfect an invention which is obviously worth perfecting, and to his daughter he denies a dowry. The old man's mania has so affected his children that after a spirited denunciation of him, they both determine to leave home. But while they are packing their belongings, he picks up a book, "The Result," which his son has recommended to his attention as setting forth the effects of lack of parental understanding. The charactors of the book appear to him in a vision as his own children. Brought to sudden realization of his great mistake, he sees the more reasonable course before him, and to the delight of his children, accedes to their demands—and then some. The staging and acting are entirely satisfactory. For Mr. Adler it is a personal triumph. He is the David Warfield of vaudeville. MARTIN.

Dawson Sisters

Regulation dance and song girls, but doing their work somewhat better than the average, is the rating of this team. Jack Stern, their pianist and masculine background, opens the act with incidental song patter at the piano. After completing this contribution, the girls enter in a spot dressed alike in ballet dresses of white silk and fur trimmed, attractive bare knees and pink stockinglets and slippers. The one difference in their color effect is their hair. One has black and the other auburn. They make a pleasing picture which registers instantly. Their first number is some prepared song matter which goes very well and they exit on a big hand. After that the pianist obliges with special stuff during each time it takes them to alternate in taking the spot separately until the final number. For each single both girls have different and very attractive costumes. Singing *They All Want to Marry a Soldier, I've Been Looking Them Over, I Really Like to Know the Hitchy Koo* and *Come On Papa* give them song vehicles which suit their personalities and promote their popularity with the audience. HIGGINS.

Sheila Terry

A very charming musical act is "Three's a Crowd," by William B. Friedlander. One of its chief assets is that it tells a story. The one used was probably suggested by the play, "The Eyes of Youth." For it is the same in the act as it was in the play—a crystal ball is used by the girl to discover with whom she will have the most happiness. But the idea is so well worked out in this act that even if one-tenth of one per cent of it was not original just as great praise belongs to the author. The act opens before a drop of a picturesque street scene. Two smart set young men enter and sing and shake hands about the young lady whom they both are courting. Then the drop lifts and a setting of attractive blue draperies is revealed with the two suitors waiting. Sheila Terry enters center back stage. Here the crystal ball is used with good effect and it not telling her which to choose she postpones the decision until after the dance. Now begins a program of dances by Miss Terry set to the musical compositions of famous composers. Each number is introduced by one of the young men dancers appearing on stage in the make-up of the musical selection's composer. Best of these is her dancing Mendelssohn's Spring Song. Finally the drops descend and trio come out in their wraps. The decision rests with the girl and hard luck to the busy dancer who depicted the musicians. The lazy one wins her. HIGGINS.

O'Neil and Keller

O'Neil and Keller's drop of an attractive cottage and garden design in futurist style catches and pleases the eye immediately. For an opening number O'Neil has a knock, knock song with business of tapping at the cottage which is very tuneful and explains clearly the plot about which the team's patter and songs will swing. Miss Keller then opens the window and from her blonde attractiveness the audience is glad to see that O'Neil has picked out such a magazine cover girl to woo. Little inducement is required to bring her to footlight location. Their geetings are sweet nothings about their elopement which Miss Keller agrees immediately to execute. While she hurries indoors to pack, O'Neil makes a hit singing *Can You Tame Wild Women.* Then she enters in a nobby green traveling dress to flee away to wedlock. Finally both coddle down on a seat and considerable patter and singing is dabbled in about their future domesticity. Follows a song rendered by both and written in the vernacular of a wedding contract which is as delightful a satire as any in the Gilbert and Sullivan operas. The act is now on big time and will remain there. HIGGINS.

Noble and Brooks

Noble and Brooks utilize a drop painted to represent the lobby of a theater and containing a number of wise craks on the theater's announcements. The woman comes on and sings, and then decides to go into the playhouse. The man appears in the box office and patter ensues which could be built up considerably. He emerges onto the sidewalk and we have more patter, closing with a song, *Made in the U. S. A.*, the best feature of the act. TIDDEN.

(*New Acts continued on page* 496)

ROYAL HAS WELL BALANCED BILL

Lillian Russell Scores Hit with Her "Devil Dogs"

Rinaldi Brothers open the program at the Royal this week. Alternately posing as Roman statues and performing feats of strength, they are well received by the audience. These are followed by Ben Bernie and his violin. The sketch "Through the Keyhole," with Dan Bruce and Margot Duffet & Company, follows. "Through the Keyhole," while short and sweet and coming to an end quickly and soon, is nevertheless pleasing. Sally Field and Charles Conway score well in their new skit, "What's Your Alibi?" but the big number on the bill is Lillian Russell and her marines. Miss Russell and her devil dogs are roundly applauded. Her stories and songs, especially her old songs, are appreciated to the extreme.

From the minute they ride in on their little tricycles, Eddie Nelson and Dell Chain in "Use Your Own Judgment" keep the audience laughing. Then there are Franklyn Ardell and Marjorie Sheldon in "The Wife Saver" and Sam La Zar and Josh Dale in "Joining the Union." The Morak sisters, who whirl suspended by their mouths, completes the program. LOKKER.

* * *

First Half of Fifth Avenue Bill Successful

Marie Nordstrom brought class and abundant talent to the first half of the Fifth Avenue bill. Her "Let's Pretend" offering stands out among regulation vaudeville acts like a Tiffany setting does among brilliants. Ward and Van pleased, while Mabel Burke sang well as usual. Ida May Chadwick was excellent, even stopping the show. Lew Hawkins' song on politicians to the tune of Rip Van Winkle went over big as did the rest of his patter. The Royan Troupe was only fair. Archie Auri and Dolly did well. HIGGINS.

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VAUDEVILLIANS–By Randall

BERNARD GRANVILLE TOPS THE RIVERSIDE

Lieut. Granville, Late of France, Returns to Vaudeville. Wm. Gaxton in New Act

The fences and one-sheet stands in the neighborhood of the Riverside Theater most certainly attest the headlining of Bernard Granville at that house this week. Even for a headliner, he is billed in type larger than usual. It is far from a mistake in exaggerated proportion on the part of the management. "Bunny" Granville is a strong card, and now especially so because of his long absence from the stage, during which he was playing straight parts for the U. S. Army in France. His large following want to see him again.

The act preceding Granville, William Gaxton and Co. in Rupert Hughes' "The Junior Partner," makes the return to New York of a popular one act play star in a new vehicle. The place Gaxton holds in the regard of the Riverside audience is easily appreciated from the enthusiastic reception he received. Mr. Gaxton's part in the program is also in the columns of New Acts.

A number that the audience seemed undisposed to let go was the U. S. Jazz Band, the twenty-five former enlisted bluejackets who have been playing around in the New York "halls" for some time, often making return engagements, but never to the displeasure of any patrons.

Nate Leipzig, Josie Heather, Sheila Terry, the Belleclair Brothers, Fink's Mules and Herbert Clifton, who substituted evidently at the last moment for James and Bonnie Thornton, made up the balance of the program. Leipzig flabbergasted the audience with his truly remarkable card manipulation, most of which are tricks that others do not perform. Josie Heather, assisted at the piano by William Casey and vocally by Bobbie Heather, presents her "Singing Several Songs," among which were *I Never Saw Him Again* and *The Eyes That Say I Love You*. TIDDEN.

* * *

Helena Fredericks Heads First Half at 23d St.

The program the first half of the week at Proctor's Twenty-third Street is made up of good and fair acts, with the former predominating. The headline attraction, Helena Fredericks and her two assistants in a neat singing act, is among this lot.

William Grew and Co. have a mildly amusing fifteen minute sketch, founded on the wayward son, the millionaire - indefatigable-worker-father and stolen papers. It has a number of good lines, but it has a few aggravatingly illogical situations. Keller Mack and Anna Earl have a pleasing two-act that gets laughs. Brown's Dogs were liked by the audience. Charles Kenna, offering his "The Street Fakir," a good monologue, made a distinct hit. The long long time favories, the Curzon Sisters, who will always be remembered as being suspended by their teeth, received generous applause. Lovett and Dale with new material started slowly to gain attention, but toward the end received more or less applause. TIDDEN.

FESTIVAL BILL AT ALHAMBRA

Emma Carus, Frank Fay and Others Make Up All Star Program

The All-Star Spring Festival bill at the Alhambra this week divides honors pretty well between Emma Carus and Frank Fay, with Chilson-Ohrman and Jean Adair coming in second.

DeWitt Burns and Torrence open with their toyshop creation, while Counte Perrone and Trix Oliver occupy second position with a group of classical songs. Billy Halligan and Dama Sykes start the comedy element of the bill by their real estate office sketch, "Somewhere in Jersey." It was a little unfortunate for Chilson-Ohrman that an act of so nearly the same character as Perrone and Oliver, should have preceded her so closely, but in spite of this handicap she scored strongly enough Monday afternoon to be recalled many times. Herbert Ashley and George Skipper call their offering, "An Unusual Conversation," but it is Skipper's excellent voice rather than any conversation, that is of primary importance. Ashley supplies the comedy—chiefly in parodies of his partner's songs. Emma Carus closed the first half with high honors. J. Walter Leopold at the piano gives her valuable assistance.

Adrian and his stage crew quartette ushered in the second half, followed by Jean Adair and company in John B. Hymer's sketch, "Maggie Taylor, Waitress." The sketch contains both comedy and human interest (as Vaudeville Volleys would say), and with Miss Adair's pleasing personality and methods cannot fail to score heavily. Frank Fay followed, with Dave Dryer at the piano. Vociferous requests from the audience forced him to borrow a cigar from an upper stagebox and sing *I Never Knew*, a la Frisco. John Regay and the Lorraine Sisters closed. MARTIN.

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Fifty Eighth Street Bill for Second Half Pleases

Dance De Illusion opened the bill (See New Acts). All sorts of dressing room secrets were revealed by Gilmore and Castle. Exposing each kept the audience laughing. Singing *He's Had No Loving for a Long, Long Time* also got them over big. Mason and Gwynne, two made up black faces, carried on to the great pleasure of the audience. The girl surprised every one when she took off her gloves and showed her white hands. Her make up looked like real coon complexion. The sketch of Claire Vincent and Company is a gem. Its surprise ending is splendidly withheld to the last by some very good acting. The domestic squabbles contained in it were little farces in themselves, irrespective of the main farce of the act. Jason and Haig were entertaining (See New Acts). Sulter and Dell did fairly well. HIGGINS.

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Death of Harry Blossom

Henry M. Blossom, novelist and librettist of many Broadway musical comedies, died of pneumonia Sunday afternoon, March 23, in the Belnord Apartments, Broadway and Eighty-sixth Street.

GOOD AND ALSO INDIFFERENT ACTS ON PALACE BILL

McGiveney and Miss Juliet Score

Quality acts and a few poor ones unevenly knitted together constituted the Palace's bill this week. Lady Alice's pets opened well. The tricks of her rats and cats were enjoyed but it was her brains which trained them that was more admired. Parish and Peru followed and easily won success, especially with their chair dancing stunt.

The acting of Owen McGiveney placed him on a legitimate pedestal. It alone would have carried him through his condensed version of Oliver Twist, but clever theatrical executive that he is, he has added box office value to the act by working it up to the best protean act ever seen on the American stage. Practically a professional audience were won to his acting as well as to his quick change mechanics. He received the most applause of all.

Miss Juliet had a difficult position in following McGiveney. She carries a full stage set. Consequently she had to enter before a drop without her accompanist until McGiveney's intricate setting was dismantled. Her imitation of Mrs. Fiske was her best number. Her sales lady monologue was almost a classic in itself. She scored and received almost as much applause as McGiveney.

After a long wait on account a full stage set preceding it, "Intelligence" presented by the 27th Division Boys came to view. It is a poor act and poorly played. (See New Acts).

Bostock's Riding School started with a mishap. After the lady announcer praised the dexterity of the riders, one of the girls rolled off her horse and fell against the scenery. Their using plants out in the audience to come upon the stage to practice riding kept the audience in hysterics at their discomfiture.

Exposing, short and long comings of the weaker sex by Herbert Clifton was futile. Such an act hasn't much entertaining value as every one knows there isn't a weaker sex any longer.

A third week was not too much for the U. S. Jazz Band. The boys cut-upped as well as they played much to the delight of everyone.

Bert Williams philosophical comedy was adroitly rendered, but what is more it abounded in real cheerfulness. His song *You Can't Have the Key To My Cellar* was a gem.

The Gliding O'Mears successfully closed the bill. HIGGINS.

* * *

Loew's American's Bill For First Half Entertains

White and Malone are quite a bracer to the first half of Loew's American bill. As a rube and straight the contrast of their makeup is comical. They dance quite well and their patter while not the laugh busting sort makes the audience continually smile. The 8 Black Tots are a novelty and filled the time allotted to them with bang-up stuff. Harris and Lyman started well but dragged toward the last. The singing and electric personality of Carl McCullough clinched the audience. HIGGINS.

E. F. ALBEE, President J. J. MURDOCK, General Manager
F. F. PROCTOR, Vice-President

B. F. Keith
Vaudeville Exchange
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Palace Theatre Building, New York

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IN THE SONG SHOP

What's the Status of Irving Berlin? Do Prohibition Songs Pay? Neville Fleeson a New Type —the Pirate Missed Something

BY E. M. WICKES

JUST at present there are several reports in circulation relative to Irving Berlin's plans for the future. One has it that he is going into business for himself, because he can't find any publisher willing to guarantee him $75,000 a year. That's a lot of money, and it appears to be more than any song writer is worth to a popular publisher. Berlin may have earned this amount while he was a member of Waterson, Berlin & Snyder, but there he was supposed to be sharing in the profits of the business in addition to collecting his song royalties.

Berlin is one of the few popular song writers whose name meant anything to the public in general. For a time he had quite a following among the public, so much so that the editor of a big newspaper refused to take an article on popular songs unless something about Berlin was added to the article. At present, however, Berlin doesn't appear to have the same hold on the public purse.

Leo Feist could pay Berlin $75,000 a year, but if he did, how would he get his money back? He would have to sidetrack all his other consistent writers for Berlin, and you know just how long that would last. One year, during which Feist had more hits than any other publisher, he paid out $85,000 in royalties, which practically proves that he couldn't afford to guarantee any song writer $75,000. Berlin is a valuable man, and Feist is a good gambler, but the limited sales of a song writer's output prevent men like Feist, Remick, and Jas. W. Stern & Co., from signing up Berlin at $75,000 a year.

Do Prohibition Songs Pay?

A good prohibition song with clever catch lines always amuses an audience. It gets the act plenty of laughs and several encores. But does it pay the publisher? There is no doubt that a good prohibition song will bring many acts to a firm, which is the main thing in the song game, and these same acts may use other numbers or induce some friends to do so. In selecting prohibition for a song theme, however, the writer and publisher are taking up with something that lacks the big essential factor in a popular song—the universal appeal. Prohibition is opposed by some and approved by others, and the man who is in favor of prohibition will not let his daughter bring a prohibition song into the home. Of course, this may not prevent a publisher from deriving some profits from the song, but if he were to invest the same amount of time and money in some other good song, he would be likely to obtain greater financial returns. One big publisher when queried about the matter replied:

"Prohibition songs don't amount to a hill of beans, but we got to have them to keep in the swim."

Neville Fleeson a New Type

Neville Fleeson is a song writer. His present big numbers include, "When the Evening Bells are Ringing," "Take Me to Your Heart," and "Fifi." Besides being a song writer he is the last word, to use a bromide, in song "pluggers." The old song "plugger" used to prowl along the street dragging acts into his firm's office against their will, and at night he would jimmy his way into dressing rooms to talk songs. Fleeson passes up these old methods. Almost every night he is out with some headliner, but he never talks shop until the psychological moment arrives, and then he puts over his personality and songs with a bang. For landing real vaudeville artists, Fleeson is a wonder.

Henry Burr Has a New Ballad

The Henry Burr Music Corporation has just released "There's A Song in Your Eyes," which is a ballad of unusual merit. Mr. Burr and Mr. Kirkby think it is the best ballad that has come out in years. In fact, they think so well of it that they have made it a high priced number. Charlotte Leslay, formerly prima donna with the "Love Mill," and now in vaudeville, also thinks a great deal about the song. She has selected it as the feature number for her act.

Sherwood Back on the Job

Vincent Sherwood was released from the navy last week and is back as general manager of the McKinley Music Co. While in the navy Sherwood was Assistant Bandmaster to Geo. F. Briegel at Pelham Bay. Since the signing of the armistice he has given all of his spare time to the firm's interests, and his work has produced good results, for "You Can Have It I Don't Want It" is being featured by many acts and selling like a real hit.

Frances Carroll Not a Wanderer

Since the first day that Miss Frances Carroll entered the song game she has been connected with the Von Tilzer boys. She used to be with Harry and is now with Will at the Broadway. At handling acts she is a genius, and as a result she has built up a large personal following among vaudeville performers, and young women especially.

Coming and Going

Lieut. Gitz-Rice has returned from Palm Beach, where he was taking a short rest.

Lee David has placed his "Wild Honey" with every worth while orchestra, band, and jazz leader in the city. Present sales indicate that Lee has a good piece of property in "Wild Honey."

Tommy Gray has finished with his work overseas and is headed for Broadway.

"Indianola," published by Jos. W. Stern Co., promises to equal the sales record made by "Missouri Waltz." E. B. Marks started out with that idea in the beginning.

Maxwell Silver has practically recovered from his recent illness. He'll be out and around next week.

SWINGING 'ROUND THE EASTERN CIRCUITS

ALBANY: PROCTOR'S GRAND—The Seven Honey Boys, late a feature of George Evans Minstrels, was the headline number which pleased the large audiences. The week-end bill featured Herbert Clifton in his travesties of the weaker sex, Ward and Raymond La Duke and Parker, and Arthur and Leah Bell. MAJESTIC—Madam Aleitha and Company, mind reading, Mudge and Morton, Bob Brown, George Reilly and Girls, and Frank Juhas and Company, were on the bill.

HERRICK.

CINCINNATI: KEITH'S—Nestor and Vincent open with a nonsensical novelty. Sylvia Clark puts over a number of songs. "Petticoats" is a clever comedy by John B. Hymer, featuring Grace Dunbar Nile. Harry Cooper got his usual laughs and sang many old songs in characteristic "Hands Across the Sea" was headlined and deserved the title. Joe Laurie and Aleen Bronson in "The Pint Size Pair" proved entertaining; Prosper and Maret closed with an athletic act.

GOLDENBURG.

CLEVELAND: MILES—The Perkinoff Ballet led the list of vaudeville attractions at the Miles theater this week. Melody was supplied by Harris and Morley, who offered *Down in Texas, Ja Da, How're You Gonna Keep 'Em Down on the Farm, Salvation Lassie, Home Town of Mine* and *Hesitation Blues.* HIPPODROME—This week's bill at B. F. Keith's Hippodrome contained Bailey and Cowan, who sang *Kisses, Dixieland Is the Happyland, What'll We Do on Saturday Night When the Town Goes Dry, Fan San* and *Come On, Papa.* George McFarlane was one of the headline attractions. Other acts included Frisco, jazz originator, assisted by Loretta McDermott; Elsa Ryan in "Peg for Short"; James, Maimie, Edna, and Alfred Morton, and Felix Adler.

LOEB.

FALL RIVER: BIJOU—The Golden Troupe of Russian dancers, were featured. Hattie Barlow and Honey Hirst offered *"Dixieland" "In Soudan* and *"He's Had No Loving for a Long, Long Time."* Herbert Brooks & Co., in "Maggie," and Irene Langley, Eddie Riley and Jack Collins in the musical comedy "Love and Kisses," and other acts played to large attendance. EMPIRE—Large attendance also greeted. Arthur Havel and Co. in the comedy playlet, "Playmates," Nip and Tuck. Wordell Bros. and La Coste, singing *"The Navy Will Bring Them Back"* and *"Rock-a-bye Your Baby with a Dixie Melody,"* and other good acts at the Empire.

GEE.

LONDON, ONT.: GRAND—The Grand's new policy had an auspicious beginning March 10, when Pantages vaudeville was presented to capacity business all week, with crowds turned away. The Melvilles, Hope Vernon, Madame Marion, McCormick and Wallace and Albertina Rasch and her Ballet are the acts, 17-19; Davis and Walker, Joe Cook, Keno, Keys and Melrose, Frozini and a Musical Comedy Revue, 20-22. This style of entertainment fills a long felt want and will be continued.

WEBBE.

MANCHESTER, N. H.: PALACE—Business has been very good despite the lenten season. Superintendent Harvey Wilson has been acting in the capacity of manager since the death of Manager Wm. H. O'Neil. "Toots Paka & Hawaiian Co." in a singing and dancing act pleased the patrons while Dawne June, the under water girl, was very good.

MAHONEY.

MONTREAL: PRINCESS—Van and Schenck headed the bill at the Princess and scored as they usually do. The Avon Comedy Four and others were also on the bill.

LOEW'S—The feature act at Loew's this week is the Jarvis Footlight Revue.

NEW ORLEANS: CRESCENT—Vivian Allen, Geo. Harris & Co., in "The Big Punch," and the Douglas Family shared the week's honors.

ORPHEUM—Blanche Ring was the Orpheum's headline attraction, supported by seven other good acts.

PALACE—The headliners of the week were six little children in "Playmates," and The Navy Four.

QUINTERO.

PHILADELPHIA: KEITH'S—Keith's offered the strongest bill of the season, week of March 17. Jack Norworth, a native Philadelphian, is headliner with a bunch of new, snappy songs. Belle Baker holds over from last week with her song hits. Ed. Morton, also a Philadelphian, has an important place on the program, while Sallie Fisher plays a requested return engagement in "The Choir Rehearsal." Rest of bill very strong.

COHEN.

TORONTO: SHEA'S—Walter C. Kelly put across many laugh provokers. "Martelle," a female impersonator, presented a gorgeous array of gowns. Jovet Adair with Miss Adelphi used a clever selection of songs and recitations, and Lenore Stephen and Les Hollister offered a bright skit. HIPPODROME—Sterling Saxaphone Four stand out. Sloan and Moore are a fine dancing pair, also Smith and Garfield who mix dialogue with their dancing.

DANTREE.

SCHENECTADY: PROCTOR'S—Bobby Vail & Co., in a musical tabloid, delighted. Keller Mack and Anna Earl are an original pair. Dugan and Raymond pleased in "They Auto Know Better." Rosamond and Dorothy rendered piano and violin selections artistically. Lorimer Hudson & Co. proved an excellent opener. Other acts of the week are "Among Those Present," with Joe Wolfe; Capt. Gruber and Mlle. Adelina, Frank Gardner & Co., Emma Stephens, Victor Burns, and Adelaide Wilson.

SAHR.

WILLIMANTIC, CONN.: LOOMER—The Great Luther was a sensation. Brochelle and Gallo pleased. Milton and Laviva and The Boldens, a banner colored act, drew packed houses.

PALMER.

(C) Strauss-Peyton

Marie Nordstrom, playing a limited engagement on the Keith Circuit

IS THAT SO!

Bertine Robison (Mrs. Clifford Dempsey) is making speeches between the Acts in the Vaudeville Theater of Pennsylvania in the interests of the Stage Women's War Relief Society.

Will M. Cressy has returned from France, where he went as an entertainer.

Otto Henry Harras has resigned as advertising manager of Variety. Mr. Harris has been actively associated with that publication for the past eight years.

Eva Tanguay is resting in Chicago this week before going to New York. She has been playing through the South.

Nan Halperin was unable to fill her engagement at the Majestic, Chicago, on account of illness.

Joseph Hart will shortly present Molly McIntyre in "The Love Chase" at the Palace. This has been successfully tried out on the road. It will be one of the vaudeville features of the season.

Arthur Moskowitz, recently returned from overseas, where he served with the 77th Division, has been appointed manager of Loew's Garrick Theater, St. Louis, Mo.

Walter Betts, manager of Keeney's Theater, Brooklyn, for the last five years, has resigned from that position to take a much-needed rest at Lake Placid.

* * *

Excellent Bill in Edmonton, Alta.

Pantages in Edmonton offered one of the best bills of the season. Beth Challis, singing comedienne pleased, singing *Dixieland In France, The Janitor's Child, I Love Him and He Loves Me* and *Jungle Land.* Housch and Lavelle, Colini's variety dancers, Chas. F. S. Emon, and the Four Danubes completed the bill.

FORBES.

* * *

Calgary Theaters Offer Good Vaudeville

At the Orpheum, Paul Dickey, with an excellent company, headlined and gave a capital performance in The Lincoln Highwayman. The six Kirksmith sisters in a big hit. They sang *Missouri Waltz, Give Me All of You Dear* (Florabella) and *Your Country and My Country.*

At Pantages were Three Western Girls, Irene Trevette; McLallen and Carson in "Oh Sarah;" Murty and Voelk, and "Miss 1920"

* * *

Two Theaters to Be Built in London, Ont.

Premises have been secured in London, Ontario, for the new Loew Theater, and as soon as the present tenants can vacate, the buildings will be removed and work started immediately. The contracts for the new Allen Theater have been let and operations will be started as soon as possible, both houses to be ready for opening in the Fall.

* * *

New Theater in Idaho to Have Pantages Vaudeville

Construction of a new theatre at Pocatello, Idaho, and the inclusion of this house with theaters in Boise and Twin Falls, in a vaudeville circuit, to be served by the Pantages concern, is announced this week in Salt Lake City by J. Rob Brady, of Pocatello.

BROOKLYN—ORPHEUM

Mlle. Dazie, Mignon and Toney and Norman Register Hits

Mlle. Dazie and company in a classical and popular dance revue are headlining at the Orpheum in Brooklyn this week, and carrying off a goodly share of the honors of the bill. Mignon, the little mimic, is also a featured player. Her imitations of Al Jolson and Nan Halperin scored heavily.

No act on the bill drew heartier laughter or more applause than Toney and Norman in their offering which they call "You Know What I Mean." Juliette Dika sang pleasingly, especially a French song. Bobbe and Nelson scored with *Mother's Tears* and *Rock-a-bye Your Baby to a Dixie Melody*. Collins and Hart were burlesque acrobats. Beeman and Anderson, "Two Speed Boys," opened the bill, and Princess Radjah closed with Oriental dances.

• • •

"Intelligence" Presented by 27th Division Boys

"Intelligence" is the poorest sketch seen at the Palace for a long time. It has one redeeming feature, that of giving the audience the chance to applaud the French flag. Without much plot, it rambles along as one does when killing time in waiting for a train. Surprising it also is that the idea coming from the flesh and blood of the trenches, as it is reported, should have been given exploitation by lines with substance as anemic as papiermache. Granting that the author was one hundred per cent sincere and as patriotic as the entire United States, he should have called in a master dramatist to make a story out of the idea and to embody it with technique so that it would be properly illuminated. The acting, too, was amateurish with the exception of the old man. Most of the cast was not up in their lines, either. Any incident from the just ended war is too vital for treatment except by practiced pens. HIGGINS.

• • •

Jason and Haig

Jason and Haig are a dancing act. It is rather novel for the reason that they read from a large book entitled, "Vaudeville" what their different dancing and singing numbers are to be. They have their own setting of dark brown silk draperies. Being a very young girl and boy, their youth is appealing. They dance and sing fairly well, too. Of their numbers, the best is giving imitations of "The Worst Dancers and Singers" in vaudeville. HIGGINS.

• • •

Novell Brothers

The Novell Brothers have undoubtedly cooked up an entertaining act for opening purposes, but just what type of act it is, is a little difficult to state. With lavender costumes and chalked faces they look like clowns, but their work with their violins would lead one to believe that they were musicians. In addition to this, they are tumblers, and their closing number, entirely devoid of music and tumbling, is pure comedy. Just what would you call them? Fiddling and tumbling at the same time, is the outstanding feature.

Bernard Granville

Bernard Granville—welcome back! Your return to vaudeville will give pleasure to thousands. When the call came for volunteers and you enlisted, becoming a lieutenant, the stage's loss, and loss it was, was the army's gain, the acquisition of a regular fellow. You have not been forgotten, and there is no doubt but that you will now increase your host of admirers in the two-a-day.

Your new material is as good as that which you used before. You have a good opening in the English-French song. Then your soldier stories, if long, will get laughs anywhere, especially now when audiences include so many in uniform. You certainly put across, in the same old inimitable way, *After the Country Goes Dry*. And, finally, the Granville dancing is a more than welcome sight. Army life has not spoiled your stepping, far from it. You shake as mean a heel as you ever did.

Bernard Granville and your well-known and well-liked personality—welcome back! TIDDEN.

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Walcott Ballad Sung by Madam Wilson

Madam Pearl Wilson, who has been singing under the auspices of the Community Service Association's War Camp Community through Northern New Jersey used "You Will Find No Place Like Home" as her closing number. This ballad, written by W. J. W. Walcott, was encored time and again by our soldiers just returned from France. Madam Wilson's photo adorns the title page of this beautiful home ballad.

• • •

Rector, Weber and Lang

The Messrs. Rector, Weber and Lang comprise a singing trio that has a distinct cabaret atmosphere. You can almost hear the knives and forks and the clatter of china. But, nevertheless, these boys most certainly fit into vaudeville. They sing well, their harmonies are pleasing and true, and they have selected their songs with good judgment. Among the best they sing are *Till We Meet Again*, *Oh, Agnes*, and *Minnie, Shimmie For Me*. One welcome relief is that they do not attempt any of the usual slapstick comedy acts of this type are given to. TIDDEN.

• • •

Watts and Hawley

Watts and Hawley's act begins by the girl, dressed pleasingly in green, walking on without any ado and starting to drum the piano. Then enters the man, a fat one at that with comedy shooting from his head because it is large and his hat small. A cute lock of hair pasted down on his forehead gets a big laugh when he turns his face from profile to full view. Credit should be given him for his facial make-up. It has all the stupidity of the map belonging to the foolish boy always predominant in b'gosh plays. He begins with a song about his beauty which takes well. His patter contains some good jokes and also some stale ones. But he makes his big hit with singing, *Oh Hell—Oh Hell—Helen*. This was encored four times. The act is on small time and will find some employment there. HIGGINS.

BROOKLYN—BUSHWICK

The Sharrocks and Gilbert and Friedland Score

The Bushwick's bill was opened well by the Gliding O'Mearas. A big get over was made by Ed. Morton. All his singing scored. "The New Physician" ran wild with the fun furnished by Conroy and Murphy. Gilbert and Friedland's wholesome songs were received enthusiastically. The audience demanded encore after encore from them. Harry and Emma Sharrock entertain with their mystic act, "Behind the Grand Stand." Bradley and Ardine also scored. Phina and Her Picks amused. Stuart Barnes' monologue was a joy bust. The 4 Mortons went big. ALEXANDER.

• • •

Joyce and Lewis

Frank Joyce, who heretofore has been a speechless dancer, and Flo Lewis, formerly of the team of Gould and Lewis, have built up an act of patter, songs and dances that is smart. Worked up a little stronger and given more chance to inject the necessary amount of finesse, their offering could well withstand the super-critical favor of a big time audience. They should go well in a number two position. TIDDEN.

• • •

Owen McGiveney a Hit at The Riverside

Owen McGiveney's boiled down version of Oliver Twist into the best protean act in vaudeville repeated his success at the Riverside which he has enjoyed in every New York theater in which he has played.

• • •

In Bed and Out

In Bed and Out is an excellent bed-room farce. At the Fifth Avenue the name of the author was not given on the proscenium arch's placard. His name should be advertised on all theatrical literature for writing such a clever act. While it would never be sanctioned by the Drama League or be included in a course of dramatic art in a young lady's finishing school, its lines are witty, its situations are risque without being filthy, and it is novel by having half of its cast work in the audience. To tell the story would spoil the fun. HIGGINS.

• • •

Last Half Bill at Proctor's 125th St. Theater

Singer's Midgets continued as the topline attraction at Proctor's 125th Street Theater the last half of the week. The rest of the bill was, with one exception, all new acts. After the feature picture, The Mitchells presented a song and dance offering. Charles J. Gerard, a one-armed pianist billed as "the Paderewski of vaudeville," played a number of classical and popular selections. Lazar and Dale presented a very amusing blackface skit which included violin and piano playing. Dale's stammering got lots of laughs, as did the playing of *Missouri Waltz* just enough off key to give the impression that perhaps it had slipped across the State line and become a Kansas waltz. Johnny Cantwell and Rena Walker, just returned from overseas entertaining, sang and danced and chattered agreeably. MARTIN.

Charles J. Gerard

There is nothing in the way Charles J. Gerard is billed that would indicate that his piano playing differs from most other peoples'. It is therefore something of a shock when he appears with his right coat sleeve tucked into his pocket. He manages to play with his left hand, however, better than many performers who use both. His opening number is Rachmaninoff's most famous *Prelude* and Thome's *Simple Aveu*, which he follows with *The Rosary*. His next is a song, *Belgian Rose*, which he sings to his own accompaniment, and the medley with which he closes is full of jazz pep. MARTIN.

• • •

Jap, The Wise Hound.

This is a pleasing dog act. The canine goes through the regulation tricks which are well done. Toward the last the dog has some individual ones, part of the credit of which should go to his master for so skillfully training him. The climax feature is the dog playing an organ built to meet his dimensions. During this stunt he is accompanied by his master with a violin. The man is garbed in the costume of a cowboy.

• • •

Libby and Nelson

Expert bicyclists are Libby and Nelson. They use all the freak styles of bicycles ever seen in vaudeville. Some of their tricks are the customary ones, while others are original. One rigs himself up in a bellboy's uniform. The tailoring of the other resembles somewhat that of Joe Jackson. It is this one who performs the most intricate tricks.

• • •

Bell and Caron

Bell and Caron have an act that is a perplexing cross between song-and-dance-and-patter and tumbling. It starts with the man making a tumbling entrance. Whereupon the girl enters. There is some dialogue and a song and dance. The act then changes to full stage, and the man does some gymnastics to good effect. The girl, who has changed costume, follows with a dance and the man returns for a lively close. MARTIN.

• • •

"Welcome Home Week" Starts at Proctor's 125th Street

This is "Welcome Home Week," in honor of the boys of the 27th, at Proctor's 125th Street Theatre, and twenty acts are promised during the week. The first half bill is made up of six acts. Joseph Hart presents Kingsley and Benedict, assisted by A. S. Byron, in a skit entitled "Wild Oats." The musical comedy star, Truly Shattuck and Emma O'Neil have a pleasing offering, and A. Robins and his partner present their well known "Walking Music Store" turn. Fraser, Bunce and Harding term their fun-making "The Fellow That Looks Like Me." The Althoff Sisters, billed as juvenile musical wonders, and the Leo Zarrell Duo, in acrobatic stunts, complete the program. MARTIN.

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Laura and Billy Dreyer

This team have a dancing act that is thoroughly pleasing as an opening number, which position it held at Proctor's Twenty-third Street, but it has nothing especial which lifts it out of a well crowded class.

DATES AHEAD, MARCH 31st, APRIL 7th IN PARENTHESIS

DATES AHEAD—Week of March 31st-April 7 in Parenthesis.

NEW YORK: ALHAMBRA—Barnes, Stuart (Prov., Keith); Color Gems; Memory Book (Bos., Keith); Singing School; White & Co., Geo. COLONIAL—Crosby's Corners; Ishakawa Japs (N. Y., Al.); Mignon; Perrone & Oliver (Bklyn. Orph.); Phillips, Sidney; Too Much Married; 27th Division Boys. PALACE—Holtz, Lew; Norworth, Jack; Rugel, Yvette; (More.) ROYAL—Devine & Williams (N. Y., Al); DeWitt, Burns & Torrence; Emmy's Pets (N. Y., Al); Heather & Co., Josie (Bklyn. Orph.); Petrova, Olga (N. Y., Al.); Price Co., Georgie; Thornton, J. & B. (N. Y., Al.). RIVERSIDE—Bernie, Ben; Chilson, Orhman; Edwards, Margaret; Ford Sisters Co.; Shaw, Lillian; Van & Schenck (Bklyn. Orph.); Williams, Bert (N. Y., Royal).

BROOKLYN: BUSHWICK—Bobbs & Nelson; Courthope, Jane; Dika, Juliette; LaPearl, Sabina; Leipsig; Mirano Bros. (N. Y., Royal); O'Donnell & Blair (N. Y., Royal); Wilbert, Raymond (Wash., Keith). ORPHEUM—Chaill, Marie; Edwards Co., Gus.; Howard's Ponies (N. Y., River.); Libonati; Mack & Vincent (Bos. Keith); Moss & Frye; Regay & Lorraine Sisters (N. Y., River.).

BALTIMORE: MARYLAND — Baker, Belle (Wash., Keith); Connolly, E. & J.; Lightner & Alexander; McIntosh & Maids; Olsen & Johnson (Phil., Keith) Powell, Katherine; Watts Co., Jas. (Phil., Keith).

BOSTON: KEITH—Darrell, Emily (Prov., Keith); Eadie & Ramsden; Lean & Co., Cecil; McGivney, Owen; Mayo & Lynn (Prov., Keith); Morgan, J. & B. (N. Y., River.); Not Yet Marie (Prov., Keith).

BUFFALO: SHEA—Barry, Mr. and Mrs. J.; Brown Co., Geo. N.; Guerro & Carmen; Kennedy, Frances; Leonard Co., Eddie; Rooney & Bent; DeWitt Young & Sisters (all to Toronto, Shea).

CINCINNATI: KEITH — Avon 4, (Louisville, Keith); The Duttons (Dayt., Keith); Gold Reese & Edwards (Colum., Keith); Kranz & LaSalle (Cleve., Keith); Ring, Blanthe; Scot Lads & Lassies (Tole., Keith); Williams & Wolfus.

CLEVELAND: Espe & Dutton; Gordone, Robbie; Fisher, Sallie (Pitts., Davis); Langdon, Harry; Morton, Jas. J. (Colum., Keith); 4 Readings; Ruegger, Elsie (Pitts., Davis); Swor, Bert (Det., Keith).

COLUMBUS: Hall & Brown (Youngs., Hipp.); Hands Across Sea; Kitner & Reaney (Tole., Keith); McDonough, Ethel (Dayt., Keith); Prosper & Moret.

DAYTON: Bert & Rosedale (Colum., Keith); Benton, Fremont; Crawford, Clifton (Colum., Keith); Dolan & Lenhart; Hopkins, Ethel (Colum., Keith); Stamm, Orville (Tole., Keith); Texas Comedy 4; Van Cellos (Youngs., Hipp.).

DETROIT: TEMPLE—Berrens, Fred; Gray & Bryon; Hines, Harry; Hughes, Mrs. Gene; Lorner Girls; Melnotte Duo; Rice & Werner; Vane, Sybil (All to Rochester).

INDIANAPOLIS: KEITH—Gardner & Hartman (Cin., Keith); Gordon & Rica (Cleve., Keith); Marconi & Fitzgibbon; Marshall & Montgomery; Petticoats (Dayt., Keith); Sensational Gerards; Tanguay, Eva (Cin., Keith).

LOUISVILLE: KEITH—Cooper, Harry (G. R., Emp.); Davis, Helen (Cleve., Keith); Hoffman, Gertrude (Ind., Keith); Kimberly & Page.

MONTREAL: KEITH—Cross, Wellington (Buf., Shea); Darrell & Edwards; Royal Gascoynes; Stevens, Emma.

PHILADELPHIA: KEITH—Clifton, Herbert (Balt., Maryland); Dazie (N. Y., Colo.); Dooley & Sales (Buf., Shea); Fern Biglow & King; Halliday & Willette; Nugent Co., J. C. (Wash., Keith); Onre & Dolly; Rogers, Alan.

PITTSBURGH: DAVIS—Clifford & Walker Goodrich Co., Edna (Cleve., Keith); Lucas Co., Jas., Mack & Co., Wilbur; Nestor & Vincent; Norton & Lee.

PROVIDENCE: KEITH — Bernie, Ben; Brooks Co., Alan (Bklyn., Orph.); Fink's Mules (Lowell, Keith); Kennedy & Nelson; Nelson & Chain (Bos., Keith); Seabury & Shaw; Toto (Port., Keith).

ROCHESTER: TEMPLE — Amoros Sisters (Mont., Keith); Connolly, Dolly; 7 Honey Boys; Kelly, Walter C. (Bos., Keith); Keny Mason & Sholl; Klein Bros. (Mont., Keith); Two Ladellas; Nash & O'Donnel (Buf., Keith).

TOLEDO: KEITH — Cycling Brunettes (Colum., Keith); Koban Japs (G. R., Emp.); Levitation; McFarlane, Geo. (Dayt., Keith); Nichols, Nellie (G. R., Emp.); Rita Maria Orches. (Dayt., Keith); Steadman, A. & F. (G. R., Emp.).

TORONTO: SHEA — Clayton Co., Bessie; Dickinson & Deagon (Mont., Keith); Dare, Doris; Imhoff, Conn & Coreene (Buf., Shea); Lambert & Ball; Marlo & Duffy; Parsons & Irwin (Ham., Keith); Shayne, Al (Det., Keith).

WASHINGTON: Bankoff Co., Ivan (Balt., Maryland); Carus, Emma (Balt., (Maryland); Challen S. Keke; Fay, Frank (Phil., Keith); Felix Adler & Ross; Haines, Robt. T.; Seymour, H. & A.; Smalley, Ralph.

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40TH

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NUMBER OF

DRAMATIC

MIRROR

PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

MUSIC HAS PLAYED BIG PART IN BETTERMENT OF MOTION PICTURE PROGRAMS

By PHILIP EDWARDS

A RECENT editorial cry in a trade paper goes on to bewail the fact that the music in the motion picture houses of Broadway overshadows the pictures. This editor says: "The music is fine, often too fine for the picture; but we have a sort of hankering to see a few pictures, instead of hearing so much music."

This cry is excusable, because music has taken over quite a bit of the motion picture program—for its betterment. But you can't get away from the fact that the picture was the original inspiration for the musical program. And the fact of good music does not detract from the feature. This particular editor complains that the pictures are drowned in melody. Probably he went on a bad week, when the feature was so bad that music had to come to the rescue.

If the musical part of the program makes the greatest impression it is a pretty good sign that the feature is bad. But in a normal program, the feature dominates the scheme, accompanied by the best music, if the picture can carry such a setting. If the feature is not a good one, then a splendid musical setting simply overbalances the entertainment and the effect is as the editor describes. Sometimes music is brought to the aid of very mediocre features, but this is not a pleasing combination. Even the ordinary listener can detect the inconsistency of such an arrangement. The music but serves to make the picture more ridiculous. For a bad film, music of like character should be used, and usually is; for very few leaders go to any extra trouble to set a picture that does not please them.

Consistency in Union of Arts

It is difficult to get into some heads the point that there must be a consistency in the union of several arts. When a man builds a house he matches things up after the original plan of the designer. And when you have a fine theater and a fine picture, you quite naturally put fine music to it, and it makes no difference whether you have certain critics around or not; the thing goes your way. And that is the right way. The critic simply thinks that the picture ought to be the whole thing. He gets out of patience with the manner of presentation. But it has been proved beyond a doubt that beautiful presentation is appreciated by an ever increasing mob of men and women, and these pay good money to get into your house.

Crave Noise with Action

Another thing to remember when this question comes up is that the human animal craves noise with action. Silent action is not half so expressive. This country has not grown up in the traditions of the pantomime; otherwise the silently run picture might have a rare appeal. Being thus constituted, we are evolving a method of film-expression with the common means of music. That has been the usual way of amusing the theatrical crowds between acts and during acts in the theaters of our country. So we turn to it in the picture game and learn that its possibilities are great. Talking pictures have been tried, but they have never settled on Broadway. Human nature craves always something different. Talking pictures get back too close to the original speaking stage, and the charm is lost in the realism of the voices. While a voice in a cartoon or a vulgar comedy might be permitted to pass, it would never be allowed in a feature of any pretence. Imagine somebody's voice talking for Nazimova or Norma Talmadge! It couldn't be done.

Music a Criterion

Music is a master key when it comes to films. It can show up more rotten places in pictures than any critic on Broadway. I will tell you a little story to illustrate this point. I recently saw a beautiful picture; in fact, I was present when the score was selected and set. There were very few faults from the musical standpoint. But the producer told me a yarn about having the picture played at a private presentation for critical purposes. The player was a composer, but he was compelled to play on an instrument called an organ, which he could not manipulate. Consequently the music was awful. The producer up to date had pruned down that picture to what he thought was the limit. But when he heard the music with the picture, he was convinced that certain portions in various reels dragged. As a matter of fact, these portions were dragged by the rotten music; the music exaggerated and brought them out to the light of day. So the producer took up his scissors and cut out some more film, about 600 feet. He would never have known that such a thing was possible if it hadn't been for this fearful playing.

Brings Out Many Faults

So, even bad playing is better than nothing with the film. Music brings out many faults in the best of films. That is, if music is to be played with the picture, these faults come out in the setting in the projecting room. Any sort of a picture could run without an accompaniment of music, just as certain persons by keeping their mouths shut make you think they know a lot. And it follows that when a picture is expressed in music, it must say things in a logical manner, otherwise it will make the same effect as the man who gets his sentences and phrases in the wrong place. Pictures are not going to be drowned by melody; they are only made better—even if the music only shows the producer how badly some reels are cut. It is difficult to beat out an old art like music.

DAVID BROWDY
Conductor of the Orchestra at the Grand Theater, Pittsburgh, Pa.

• • •

JAMESTOWN—WINTER GARDEN

Elaborate Settings Arranged in Two Features

Musical Director Raymond E. Eldred of the Winter Garden Orchestra, who has done much to add to the prestige of the theater by his beautiful musical settings for the pictures, has arranged the following settings:

For "The Heart of Wetona," featuring Norma Talmadge: *Prelude, Indian Legends,* Baron; Theme, *Wetona,* Goldmark; Selection from "Natoma," Victor Herbert; *Scalp Dance,* on original Apache melodies, Lake; *Little Serenade,* Greenfield; *Sachem, Intermezzo,* Rosey; *Legende,* Friml; *Midsummer Night's Serenade,* Albering; Violin Solo, Allegretto, from Sonata No. 2, Grieg.

For "Here Comes the Bride," with John Barrymore: Selection, "The Only Girl," Victor Herbert; *Russian Waltz Suite,* Andrupe-Drigo; *My Cairo Love,* Zamecink; Selection, "Eileen." Victor Herbert; Waltz, *Beautiful Ohio,* Mary Earl; *Till We Meet Again,* Richard Whiting.

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SAN FRANCISCO—THE CALIFORNIA

Mysterioso Numbers Used for "Cheating Cheaters"

A splendid bill has been offered at the California Theater this week. The photoplay attraction was Clara Kimball Young in "Cheating Cheaters," and was delightfully offered musically, by Herman Heller conductor of the California Theater Orchestra and Eddie Horton, the California's organist. *Grazielle, Dramatic Recitative, Gondoliera,* and other heavy mysterioso numbers went to interpret the photoplay.

CINCINNATI—WALNUT

Special Program Arranged for "The Probation Wife"

Theodore Menge and his symphony orchestra of sixteen of the best local musicians, scored a big hit the week of March 16-22, in an elaborate musical program specially arranged for accompanying "The Probation Wife," a Norma Talmadge feature. Prof. Menge may really be considered something of an insurgent among music leaders, inasmuch as he almost never follows the cue sheets furnished with the film.

Prof. Menge features *Love's Old Sweet Song* as the theme for "The Probation Wife." Prominent among his other selections are: *Amaranthus,* by Gilder; Bratton's *Star of India; Romance,* by Mericanto; *O Sole Mio,* by Capua; *Elegie,* by Massenet; an intermezzo by Grieg; the *Andante* movement from Tschaikowsky's *Fifth Symphony; Valse Triste,* by Sibelius; *Lovers' Rendezvous,* by Rolf; *Moonlight Dance,* by Finck; *Sous les Etoiles,* by Lacome; *Love in Idleness,* by Macbeth; *Simple Aveu,* by Thome; a sprightly little number called *Susie Behave* for the cabaret scene; Grieg's *To Spring; Moonlight Madrigal,* by Granados; *March Slav,* by Tschaikowsky, and *The Perfect Song* from "The Birth of a Nation," by Breil, to conclude.

GOLDENBURG.

• • •

WASHINGTON—METROPOLITAN

Modern Music Features Brady and Davies Films

The first part of the week accompanying Alice Brady in "The World to Live In," the Metropolitan Orchestra, Jesse Heitmuller conducting, played as an Overture *The Hunting Scene* of Bucalosi, a number off the usual run of things as it contains some hunting songs and cries which are participated in by the members of the orchestra. A Hawaiian Prizma was shown with the lights remaining red throughout to match the volcanic fires and the lava beds, and was accompanied by a medley of Hawaiian numbers.

The latter half of the week the special number was Hirsh's "Going Up" followed by the *Sextette* from *Lucia di Lammermoor,* characterized by the high notes of the trumpet. For "The Belle of New York" with Marion Davies, the theme chosen was *I'm Falling in Love with Some One.* While Jane is dancing in the cabaret *Some Day Waiting Will End* is played, followed by the theme as Bronson's son goes to meet her in her dressing room. When at the dinner party given in her honor the waiter brings in the drinks *Have A Smile* is certainly appropriately played. During the news reel among other lively music played, one deserving attention is *Good Bye France* as the boys are shown returning with their English brides.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"The Poppy Girls Husband" (Artcraft)

Hart theme suggested: *Silent Sorrow*, Borch.

Open with theme, softly, with action.

Title: Milestones of memory—a soft waltz to action.

T. Hairpin Harry—theme.

T. A recent arrival—agitato.

Back to cell—theme.

T. Dutton, the Pardon Board—soft melody.

T. The road to—rather solemn, work up.

At coach interior back to melody.

T. Do they still live—work up, semi-dramatic.

T. Frisco—slow at first, then mysterioso.

T. Detective, Big Mike—agitato.

T. At the home—neutral, somewhat sombre.

T. As the days—neutral melody.

T. Hello, son—tender mood.

T. With his interest—slow, then rather lively.

T. Who is Harry Dutton—sombre.

T. The noted chief—Indian theme, dance.

They sit down—slow Indian mood.

T. Will you figure out—slow, tender.

T. I'll be with you—rather serious, somewhat dramatic.

T. Shadows—soft mysterioso.

T. Hairpin Harry—long tremolo.

They confront each other—heavy agitato, dramatic, work up.

T. From somewhere—tender.

T. Where dreams come true—play *Sky Blue Water*, Cadman.

"The World To Live In" (Select)

Love theme suggested: *Heart Throbs*, Bendel.

Open with a slow waltz.

Title: At the close of the—a caprice.

T. Do you still play—theme.

T. The tinpanner's working—piano to action.

T. Pretty girl, your new—rather serious minor.

At phonograph record—use light intermezzo.

T. But despite his father's—slow minor mood.

T. You've got quite the wrong—quiet intermezzo.

T. When a girl is a tinpanner—theme.

T. Mrs. Billings has been—a soft waltz.

T. Knowledge of young—rather dramatic.

T. But there are moments—romance style.

Play light waltz for piano close-up.

At Rita crying—theme.

T. At Atlantic City—sombre mood.

T. Rita, I can't be happy—somewhat agitated, soft.

T. Meanwhile, the sentimental—neutral melody.

T. Glad your headache—faster, neutral.

T. That evening—theme.

T. This is queer—a waltz.

T. Why, Ida—dramatic.

T. I suppose you are through—rather tragic.

T. I came to tell you—follow into theme to action.

"Johnny On the Spot" (Metro)

Theme suggested: *Punchinello*, Herbert.

Open with a lively intermezzo.

Title: The trouble with you—theme.

T. The law office of Judge—a gavotte.

T. Sympathy won't pay—a slow movement, 6-8.

T. What's the use of having—theme.

T. The bank is closed—an intermezzo, light.

T. About the only thing in favor—piano to action, rag.

T. Next time you—an intermezzo.

T. Johnny's ten—theme.

T. I chanced across—slow 6-8.

T. But Dr. Phaker found—popular rag.

T. I'm looking for—animated.

T. At castle bungalow—a waltz.

T. A half hour before—theme.

T. There's only one way—melodie.

T. Something's up—western style. Hurry to action.

T. Take it easy, Johnny—theme.

* * *

RIVOLI—NEW YORK

Mousourgsky Suite Used for Hart Picture

William S. Hart in "The Poppy Girl's Husband" gave great pleasure, the best and most gripping Hart picture for some time. For a Hart theme, Hugo Riesenfeld selected a short movement from a suite by Mousourgsky; other numbers being *Gold and Silver* waltz, Huerter's *Melodie, Melody of Peace, Polo Rag, Romance*, Frommel—closing in a wonderful musical effect with Cadman's *Land of the Sky Blue Water*.

Erno Rapee and Joseph Klein conduct Liszt's First Hungarian Rhapsody for the Rivoli overture this week. The Rivoli Pictorial opened on a review of the famous "Princess Pat" soldiers in Canada, for which the orchestra used *Land of the Maple;* other numbers during the weekly being *Whispering Willows, Tommy Atkins, It's a Pippin, Jeannette, Loyal Hearts* and *Boy Scouts;* for the Prizma subject, showing Trout life, *Forest Whispers* was played.

* * *

PITTSBURG—GRAND

"Three Men and a Maid" Has Classical Setting

The Grand presented Marguerite Clark in "Three Men and a Maid" and Kreisler's *Liebeslied* was played at screening. The scene in India used effectively *Lulcta's Dance* (Ring). *Erotik*, by Grieg, was used to suggest the thoughts of a love sick idiot. During the wedding ceremony *I Love Thee* (Grieg) was rendered and in answer to the preacher's marriage vow questions during the reply *I Do Not*, a part of *Coriolan Overture*, by Beethoven, was played. *Barcarolle*, from *Tales of Hoffman*, proved effective as a serenade on the water's edge. Other numbers were Sibelius, *Evening Calm*, orchestrated by Zoel Parenteau, and played for the first time by the Grand Orchestra. *The Chocolate Soldier* was given as a special number.

SPECIALLY ADAPTED TO PHOTO PLAYING

Big Indian Chief, Carl Orth (Piano)	Ditson
Canzone, Frey (Flowing neutral melody)	Ditson
Barcarolle, Terhune	Schirmer
Butterfly's Wooing, Terhune (Caprice)	Schmidt
Phyllis, R. E. Terry (Characteristic, light)	Luckhart & Belder
Serenade Venitienne, Frances Terry	Schirmer
Sword Dance, Volkmann	Schirmer
L'Aveu, Volpe (Love theme)	Luckhart & Belder
Gabrielle, Vollenhoven (Tuneful gavotte)	Boston Music Co.

WASHINGTON—METROPOLITAN

"Glorianna" Furnishes Theme for "The Probation Wife"

The Metropolitan Orchestra, under Jesse Heitmuller, last week played as the overture Langey's arrangement of *Gems From the Emerald Isle*, the picture, which was "The Probation Wife," being also preceded by two numbers on the organ by Lewis P. White, selections from *La Boheme* and *The Rosary*. The theme chosen for the picture, with Norma Talmadge, was *I Love You Dear* from *Glorianna*. Beth begins her story with her dancing in the cabaret and the orchestra plays the *Morris Dance* followed by *A Rose in No Man's Land*, to depict her uncongenial surroundings. As Beth continues her story the orchestra takes up *A Fanciful Reverie* (Rubenstein) with its string and woodwind cadenzas against each other.

The organ comes in with *Evening Star* and as Beth escapes just in time to jump on a passing wagon, the organist improvises a short *Hurry*. When the marriage is announced the love theme is repeated immediately followed by *Fairy Tales* (Komzak) and when Nina attempts to part husband and wife the orchestra plays Levy's *Vampire;* it reaches the ingratiating waltz theme of *The Invitation to the Dance* just as the dancing at the hotel commences, and as all ends happily and the husband, wife and mutual friend take each others' hands, it plays *Put Your Hand in My Hand, Honey Dear*.

* * *

CLEV'L'ND—STILLMAN

Songs of 1860 Form Leading Themes for "Little Women"

"Little Women," the picture attraction at the Stillman theater this week, just naturally puts folks in a reminiscent frame of mind. Musical director Hyman Spitalny, aided and abetted nature to the extent of supplying the proper mental setting for the days of our youth, by opening his program with an overture of present popular melodies, and going back, and ever further back, during the course of the accompaniment to the old fashioned songs that were in vogue when Meg and Beth and Joe were alive. Hovering around the sentimental songs of 1860, Director Spitalny elaborated on *Just a Song at Twilight*, and *The Sweetest Story Ever Told*, for the leading themes.

LOEB.

RIALTO—NEW YORK

Excellent Setting for "The Woman on the Index"

The big Goldwyn feature, Pauline Frederick in "The Woman on the Index," carried an excellent setting. Such numbers as *Melodie*, by Rachmaninoff; Borch's *Slimy Viper;* the *Prelude* from "Manfred," *Clair de Lune*, Faure, snatches from "L'Oracolo," and Grieg's *I Love Thee* were used. The comedy, a Mack-Sennett, called "Reilly's Wash Day," was shown to *Jazz Band Ball, Keep Moving, Wild Jazz Knight, Rainy Day Blues*, and *Shooting Box in Scotland*. The closing organ solo was the well known *Nocturne* by Chopin.

Rimsky-Korsakov's colorful "Scheherazade" furnishes the overture for the Rialto this week. The orchestra, conducted by Hugo Riesenfeld and Nat W. Finston, plays the final movement, "The Festival in Bagdad." Following the overture is a Bruce Scenic, "An Essay of the Hills," for the accompaniment are *Woodland Echoes* and the Siegfried *Idyl*. Next comes the Rialto Male Quartet in *The Musical Trust* and the old favorite, *The Lost Chord*.

In the Rialto Magazine the *Florentine March* is played for Italian soldiery, and other numbers include *Cradle of Liberty, Dutch Windmills, Wyoming Days, Kinky, Dream Kisses*, and *Rose of No Man's Land*.

* * *

STRAND—NEW YORK

Old-Time Melodies Used for Griffith Film

The Griffith feature, "The Girl Who Stayed at Home," holds the stage at the Strand this week. Carl Edouarde gave it a fine musical setting. Much was made in the opening scenes of *Carry Me Back to Old Virginia*, the well known song by Bland. Herbert Sisson used De Koven's *Tete-a-tete, Melody* by Friml, *Witchcraft*, and *French Defile March*, also extracts from "Le Roi D'Ys," for the organ accompaniment. Ralph Brigham's theme was *My Paradise*.

During the Weekly the orchestra played *London Scottish* for a review of troops by King George, closing the scenes following with Elgar's *Pomp and Circumstance*. This was worked up to a tremendous climax.

The regular overture was the *Dance of the Hours* from "Gioconda." A basso, Malcolm McEacheren, sang *The Floral Dance*, by Moss, to great applause.

* * *

BROADWAY—N. Y.

Tschaikowsky's Symphony a Feature of "The Fire Flingers"

James C. Bradford, musical director of the Broadway, has as the overture this week, the "Raymond" Thomas, played by the full orchestra to a pleasing stage setting.

Manager Kashin is featuring Rupert Julian this week in "The Fire Flingers," from the Saturday Evening Post story. Musical Director Bradford gives this big picture an unusually fine setting, including such masterpieces as the final movement of Tschaikowsky's *Fourth Symphony*, selections from the "Juggler," by Massenet; *Berceuse*, by Townsend; *Have a Smile, Perfect Melody*, the *Erl King*, Rubinstein's *The Asra*, and the *Evensong*, by Martin.

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Father of Movie Training for Wounded Soldiers Heard from—Craft Persists—Aitken Confirms—Hearst and Paramount—Fraud Schools Still Flourish

HERE is another interesting communication from the "Father" of the Training Wounded Soldiers enterprises in British Picturedom. It seems that he is extending his field. Still, in the spirit of tolerance that you find more in the British than in any other people, he hopes that "this record is beaten by the U. S. A."

Frankly, I have my doubts of it because I have my doubts as to whether we are going after the matter in anything like the systematic, never-say-die spirit in which the British trade is tackling it. I asked that the scheme be put on a definite and concentrated basis in this country many months ago, but although I believe that Charles S. Hart had such an idea in mind, nothing has really come of it.

But here is the letter from London, and even though it is mistaken about the way we have "adopted a good idea" I print it for the valuable information it contains about the success in fitting wounded heroes for the movies on the other side of the pond:

"There is one thing that I am particularly pleased to know, that is, the Authorities on your side of the pond did not waste very much time in adopting a good idea. I am referring now to the training scheme for operators. As I started this idea in England I think I can modestly lay claim at least to a little tiny share of the credit of this idea. They say 'imitation is the sincerest form of flattery,' and I feel very flattered, indeed, to think that America—the country that is undoubtedly the leading country as far as Cinematography is concerned at the moment—has adopted my original idea and put it to good use, and training some of your own disabled men.

"Our record on this side up to date is about 200 disabled men trained and placed as cinema operators; at least 50 per cent of them are leg amputation cases and the remainder are men who owing to their injuries are unable to return to their previous occupation. I should very much like to see this record beaten by U. S. A., because you have three or four times as many picture theatres in your country as we have on this side, although, of course, our proportion of disabled men is very much larger than yours after four and a half years of war.

"I should like to be kept posted with how this scheme is going from a numbers point of view, because I should like to have the satisfaction of knowing in years to come that through this idea a number of United States citizens have indirectly benefited and it has been the means of finding useful permanent employment for a number of Uncle Sam's boys.

"There is another little idea that we have just put into practice on this side that might easily be copied. We have realized for some considerable time now that before the producing end of this business can be increased to any very great extent, more technical men must be trained. We have now come to an arrangement with the Ministry of Labor on this side whereby a limited number of Officers from our Army are being trained, whose careers have been spoiled and cannot go back to their old occupations, owing to the fact that they threw everything up to go and fight, or owing to certain disabilities cannot take up their old employment, and in conjunction with Mr. Cecil Hepworth, a training scheme has been started and is being carried out at the Hepworth studios, Walton-on-Thames, along the following lines:

"The Appointments Department of the Ministry of Labor on this side have made a preliminary selection of candidates. They have then sent these candidates on to us for a personal interview, and Mr. Hepworth has made the final selection of the men we require. These men are then sent down to our studios and factories at Walton-on-Thames, and while they are undergoing a course of training maintenance allowances are paid to them by our Government.

"The scheme briefly is as follows:

"We give each man a certain amount of general training and pass him through from the examining room to the joining room, dark room, developing, perforating, printing, and give each of them a thorough general knowledge of that side of the business first. By the time they have got through this Mr. Hepworth has got to know each man personally, and he then finds out in which direction natural ability lies, and then we shall train them as specialists in one or other branches of the production side of the business.

"This, of course, is a brief outline of the new scheme. It is now working quite satisfactorily. Of course we cannot take a large number of men into training at any one time, but with the tremendous number of studios and producing plants that you have on your side, you could easily make a very much bigger scheme of this than we can on this side, and nobody would be more pleased than Mr. Hepworth and myself to know that you had also adopted this idea.

"If you happen to know personally the moving spirits on your side of the training scheme for operators, you might pass on to them my very kindest regards and best wishes, telling them that I claim to be the 'father' of this scheme, and naturally should be glad to hear from them how they are getting on and how it is being received by the whole trade. It may be that later on this year I shall be visiting the States, and would very much like to make their acquaintance personally.

"PAUL KIMBERLEY."

Mainly Shock

In the Rumor Division this week is the lie about Virginia Pearson that says she lost her eyesight and worse. The facts are that she was in an automobile accident and did sustain some slight injuries—about the worst of her misfortunes being shock. Now she is in such fine fettle as to be ready to make new pictures for Pathe. This must hurt the rumor-hounds, but it makes Pathe and the Virginia Pearson Film Company happy, as Miss Pearson in new pictures is a *sure* magnet.

Federal Censoring

The Reverend Wilbur F. Crafts who has been known for his advocacy of Federal Film Censorship for many years, comes to bat again with his plea for such supervision. The years have wrought a change in Dr. Crafts. He begins to see that there *is* something uplifting in the Screen and simply asks that the few vicious motion pictures be banned and to this end continues in his stand for U. S. Censorship. Here is his letter:

Permit me to suggest your consideration of the fact that saloons are being driven rapidly from our land, and that some of us are urging that we *ought to put some substitute in its place*, and that motion pictures would afford such a substitute if purged of their corrupting elements.

Those who have been driven from saloons by prohibition, I am accustomed to say, are *not likely to go to a prayer meeting the first night or even to a library*. BUT MOTION PICTURES RELIABLY CENSORED, WOULD FURNISH JUST THE RIGHT RECREATION TO TAKE THE PLACE OF THE BANISHED DISSIPATION. We, therefore, ask high grade motion picture men to join again in the movement for regulation by a government commission of the rank and quality of the Interstate Commerce Commission, with a view of *securing the co-operation of the vast army of influential men and women who are now engaged in the negative work of banishing the saloon, and might be heartily enlisted in booming motion pictures as substitutes* if their objectionable features were eliminated by a high grade federal censorship.

We are expecting to push the bill for federal censorship again at an opportune time. I hear from all over the country of movements for local and State censorships, and believe that the demand for the banishment of the vampire women and contagious murder scenes will grow until it is successful. If the motion picture manufacturers of the first rank oppose reasonable censorship, they will *bring the same odium of their business that the liquor dealers and race gamblers and prize fighters have brought on their forms of amusement through an excessive commercialism* that has driven even their friends into opposition, and provoke more drastic restriction than is proposed in the bill that was drawn jointly by motion picture and social welfare agencies.

You see, Dr. Crafts grants that we are better than the saloon and appears to honestly want to see the screen succeed the gin-mill. But the weakness of his Federal plan is this, that there are local statutes in every city, town and hamlet which cover the vicious film. And that a Federal Censor Board would simply be an additional Board for the film industry to bear. It would *not* take the place of the many unnecessary local Boards. In fact, I am inclined to think that its adoption would be an incentive to the creation of local Boards in places where none exist at the present writing.

Corroboration

Harry E. Aitken soaked the "American invasion" rumor while in London. He absolutely denied that the American invasion was to go beyond the sending over—perhaps—of a few good American directors and a few American stars with *international* box office value. Which was what Fearorfavor has told the British trade press repeatedly.

He says: "I am told that my presence here is taken as the advance guard of an American cinema invasion of Europe—that I shall flood the Continent with American directors, male and female stars of more or less scintillation as a vanguard, and then let go my main body in the shape of American salesmen to distribute here U. S. A. products, 'Made in Europe' in the theaters erected here with American capital."

He said that he had simply production ideas in mind as far as Europe was concerned. And if he decided to produce in Europe, he said, it would *not* be his intention to have every detail of the producing organization attended to by Americans. He will bring to Europe the "best that there is on my side of the water in the shape of directors." There would be only a few stars in the U. S. that he would seriously consider bringing to Europe and the stories for the films he produced, would be written by European authors. My source of information is an authoritative London correspondent.

Mr. Aitken concluded: "Rest assured that whether we make pictures in Great Britain, France or Italy, or in all three, they will be *British, French or Italian all through*, with that touch of the American producer which you are generous enough to admit, will make them world pictures—as acceptable in the *new* world as they were in the old."

The Old Exhibitor says for the *fourth* time, American capital is *not* thirsting for British theater interests. British producers *do* need some American directors and stars to open the *new world* wider to their productions. To aid the invasion *of* America by *British films!* Thanks, Mr. Aitken, for such complete corroboration!

No Surprise

The Hearst-Paramount combination is no surprise to me, although I have not been running into any of the Zittel-Bennett-Zukor lunches or received mysterious telephone tips from men who are paid to keep their mouths shut!

But the whole deal is minus surprise, because I have known for two years that Mr. Hearst was not satisfied with the result of his first attempt at producing on a large scale and Mr. Zittel was installed to regenerate the film producing branch—and obviously the chance arrived with the approach of peace. Zittel took the job during the Black War days when no one would expect a special attempt by his associates to branch out.

Hearst should be the leading publisher-engaged-in-films, because he was the pioneer publisher to perceive the screen's possibilities. This happened as far back as 1898 and we told of it here just as we predicted here what Zittel had been assigned to 729 Seventh Avenue to accomplish.

I will admit that the formation of the Big Four gave me a shock, but the Hearst announcement, just as important, did not cause even a ripple of astonishment. The handwriting was there on the wall for two years—or perhaps for twenty-one!

Fraud Schools

The shame of the New York press is its acceptance of advertisements like the following:

> MOTION PICTURES — You may be the type we can use. Our director is desirous of accepting a few talented beginners for picture productions. Adults, children.
>
> MOTION PICTURE ACTING—Adults, children; I guarantee screen appearance in Colgue directed pictures; tryouts daily.

And unwary children are tempted to spend their own or their parents' meagre savings on these fraud-schools. There is not a moving picture studio in the world that is not besieged with applicants with oodles of acting ability, and yet the newspapers take these "Beginners Wanted" ads. Very often, a worse fate befalls the girls at such places than the theft of their money.

Have Money

Jesse J. Goldburg says that the state right producers have money and won't sell except for cash, and that the state right exchanges have the cash and won't *buy* except for cash!

Does that mean that the notorious "percentage plan" that this page has roasted hard and persistently is a thing of the past?

The plan under which *all you got was your "advance."*

The plan that was the *best inducement to thievery* ever known to the motion picture business?

It must be that the crooks have been frozen out of the independent market and that honest men are controlling it. That being the case I say, "Long life to the *new* independent market!"

IN STUDIO LAND

In "Fighting Destiny" (Vitagraph) Harry Morey breaks up the young lady's layout. He absolutely refuses to let her hit the pipe any more

The courtship is about to be interrupted by an anvil solo—not chorus. Scene from "The Village Smithy" (Paramount-Sennett)

Constance Talmadge demonstrates that she can fry an egg on either side under difficulties in "Experimental Marriage" (Select)

Alice Brady is on the verge of getting real mad at the man's persistent advances. From "Marie, Ltd." (Select)

(Below) Ethel Clayton's soldier is so interested he misses his aim at the prohibition drink. "Jim Pettigrew's Girl" (Paramount)

(Below) "That for you" illustrates the town sport to the city feller in "One Every Minute" (Paramount-Flagg)

Maurice Tourneur (left) directing the diver for the under water scenes in "The White Heather" (Hiller and Wilk)

A reflection of Marion Davies (right) in a very serious mood, "Getting Mary Married" (Select)

THE PICTURES' FIRST SHOWING REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

"Hit or Miss"

World—Carlyle Blackwell, Evelyn Greeley — Directed by Dell Henderson, Scenario by Clara Beranger

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "A good story." "Well acted."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Fair
Coherence .....Clear
Acting .....Fair
Photography .....Good
Technical Handling.....Fair
Setting .....Good
Moral Effect.....Good

SYNOPSIS OF STORY

Press agent Conroy is cut off with five hundred dollars in his father's will, until such time as he accomplishes something "of service to humanity." He visits Bug Hollow, a resort favored by insect collectors, in search of Professor MacDowell's niece, Mary, with whom he is in love. He goes broke in a poker game and accepts a commission from one of the girl's suitors to advertise him as a scientific expert, the professor having resolved that such must be his niece's future husband. Conroy's press work results in the professor favoring his client's cause, but the girl refuses the supposed scientist. A Brazilian swindler, posing as an entomologist, endeavors to rob the professor. The latter is bound and left to his fate in a burning laboratory, but Conroy rescues him. Mary's father agrees to the marriage of his niece and the resourceful press agent who, having fulfilled the will conditions, also obtains his father's property.

"A Gentleman of Quality"

Vitagraph — Earle Williams — Directed by James Young

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Williams a great puller."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Dramatic Interest.....Very Good
Coherence .....Clear
Acting .....Good
Photography .....Not Very Good
Technical Handling.....Fairly Good
Setting .....Good
Quality.....Little Above Average

SYNOPSIS OF STORY

Ashton leaves America for England where he is injured and taken to a club for treatment. There he is mistaken for Lord John who had mysteriously disappeared immediately after his marriage to Lady Maude. Lady Maude falls in love with Ashton and he loving her, poses as Lord John and insists upon a second marriage. After a lapse of seven years they are found happy in their child when news comes that the real John has been found. Complications set in but finally John dies and it is learned that Ashton was in reality his twin brother who had been stolen when a child, so the new Lord John and Lady Maude are again happy.

"Extravagance"

Paramount—Dorothy Dalton—Directed by Victor L. Schertzinger, Scenario by R. Cecil Smith

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A strong story." "An appealing story of the times."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Darmatic Interest.....Fair
Coherence .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Good

SYNOPSIS OF STORY

Helen Douglas is one of those extravagant dressers who spends money on such a lavish scale as to threaten the ruin of her husband, by no means a poor man. Her husband, too, is a pretender, leading his friends to believe that he is much richer than he is. Douglas is bankrupted, and is convinced that the city has robbed them of their ideals and sincerity, when Helen offers her money as a means of their rehabilitation in another city. Douglas accepts and happiness is restored.

"Partners Three"

Paramount — Enid Bennett — Directed by Fred Niblo, Scenario by J. G. Hawks

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A play full of emotions."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Intense
Dramatic Interest.....Gripping
Coherence .....Convincing
Acting .....Vivid
Photography .....Good
Technical Handling.....Good

SYNOPSIS OF STORY

Agnes Cuyler has married a drunkard who leaves her in the Western desert alone. With the aid of Hardy, a desert rat, she finds work, but when she offers her hospitality to Arthur Gould, a poor invalid, gossip drives her from the village. Gould and Hardy accompany her, and save her from her husband, who comes into her life again. He is finally overtaken by death in the desert, and the romance of Agnes and Gould culminates happily.

"Turn of the Road"

Brentwood Film Corp—Helen Eddy—Directed by King Vidor, Scenario by King Vidor

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A modern theme that grips."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Amusing
Dramatic Interest.....Good
Coherence .....Convincing
Acting .....Good
Photography .....Good
Technical Handling.....Good
Setting .....Good
Moral Effect.....Good

SYNOPSIS OF STORY

The hero of this tale wanders far in the search of happiness. He is made miserable when his wife dies in giving birth to their son. Then he seeks adventure to drown his sorrows. He leaves his home and a woman who desires his wealth seeks to marry him. But he meets a sweet girl and soon finds consolation in her love and finally the devotion of his son brings about his complete happiness.

"Fortune's Child"

Vitagraph—Gladys Leslie—Directed by Joseph Gleason, Scenario by John McCloskey

WIRE REPORTS—EAST

Box Office Values.....Good
Exhibitor Comments: "Well acted average story."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Dramatic Interest.....Fair
Coherence .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Fair
Setting .....Good
Moral Effect.....Good

SYNOPSIS OF STORY

Beth runs away from the boarding house where she had become the drudge, and seeks refuge in the attic of Jimmy, an artist forced to become a prize fighter. There she cares for an infant Jimmy had rescued from a kidnapper. The baby belongs to the wealthy Wynnes, and Beth accidentally meets them and returns the child. Then she is cared for by them and Jimmy is given money to continue his art studies.

"The Poor Boob"

Paramount—Bryant Washburn—Directed by Donald Crisp, Scenario by Gardener Hunting

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "One of best comedies of season."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Pleasing
Dramatic Interest.....Effective
Acting .....Excellent
Photography .....Good
Technical Handling.....Good
Setting .....Good

SYNOPSIS OF STORY

"Simp" Hightower is a failure in his home town. Stephen Douglas has cheated him out of the factory that should be his, and also the girl, Tiny, whom he dreamed about. Several years later, after continued failure in the city, Simp decides to return to his home town, posing as a millionaire. The scheme works wonders—he makes money right and left, wins back his factory from Douglas, and finds that Tiny is no longer his ideal. It is Hope, the little stenographer who has been his friend that he has come to love.

"The Probation Wife"

Select — Norma Talmadge — Directed by Sydney A. Franklin, Scenario by Kathryn Stuart

WIRE REPORTS—CENTRAL

Box Office Value.....Great
Exhibitor Comments: "Talmadge presents character true to life." "Talmadge is big puller."

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Absorbing subject." "Talmadge great."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Dramatic Interest....Well Sustained
Coherence .....Clear
Acting .....Well Done
Photography .....Good
Technical Handling.....Good
Costuming .....Good
Setting .....Good
Moral Effect.....
An Exceptionally Good Picture

SYNOPSIS OF STORY

Josephine, an orphan, has been taken in hand by the woman keeper of a notorious New York dive and she is one of the main attractions of the place. She meets a man who tries to help her escape, but the plan fails. A short time later the joint is raided by the police and Josephine is sent to the reformatory. Three years in the place, Josephine devotes to reading and bettering herself. Then she escapes. She goes to New York determined to get clothes and the things she thinks she deserves. On the train she meets the man who tried to help her to escape and she makes a bold proposition to him. Instead of accepting it the man marries her. They live happily for some time until another man comes into the girl's life. For a time the divorce court stares the couple in the face, but eventually happiness wins.

"Carolyn of the Corners"

Pathe—Bessie Love—Directed by Robert Thornby, Scenario by Frank S. Beresford

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "The kind of sentiment that is liked." "Bessie Love charming."

SYNOPSIS OF STORY

Little Carolyn comes to the "Corners"—the home of her Uncle Joe—a not entirely welcome guest. Her parents, lost in a shipwreck, she is very lonesome for a time. But soon school and her dog bring happiness to her. Gradually Uncle Joe learns to love her and she brings about his marriage to the girl he had loved but quarreled with. Then her parents, rescued from a barren island, return and her life is once more full.

"The Girl Who Stayed At Home"

Artcraft — Robert Harron — Directed by D. W. Griffith. Scenario by Ralph Gray

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Another fine Griffith picture." "An appealing story. Wonderfully staged and acted."

SYNOPSIS OF STORY

The heroine is just a little cabaret singer whose early training wasn't just what it should have been. But she wanted to be good, and she was so in the ways that she knew best of all.

And there is the boy, the spendthrift son of an indulgent father. He knew the girl, and he called her "Cutie Beautiful." Came the war and separation; the battle that the mothers and sisters of America have fought; the battle to stay straight and to cherish the memory of the boy who went across to make the world a land of liberty. With victory came the birth of love.

"The Winning Girl"

Paramount—Shirley Mason—Directed by Robert Vignola. Scenario by Will M. Ritchie

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "An excellent story." "Well acted."

SYNOPSIS OF STORY

Jemmy Milligan couldn't help being a girl, even if her parents did want a boy. So when the time came that the family was in need of support, she undertook the work of a boy and entered a factory, where material for airplanes was made. There she frustrated the plan of a German spy and in reward she received a large sum of money with which she paid off the family debts. Her bravery also won her the approval of wealthy Mrs. Templeton, who gave her consent to the betrothal of her son to Jemmy.

"The Light of Victory"

Universal — Monroe Salisbury — Directed by Wm. Wolbert. Scenario by George Hull

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Intense drama that pleased."

SYNOPSIS OF STORY

Lieutenant George Belton offends his fiancee by drinking too freely, and she breaks their engagement. Later he is given an important mission, after America enters the war, but again he yields to his weakness, and loses a code book. He is then given an opportunity to kill himself, but he refuses and is finally put ashore on a tropical island. There he sinks to the depths. His fiancee still loves him and finally sets out to find him. She reaches the island in time to witness his glorious work of redeeming himself, though the effort costs him his life in the end.

"The Sign of the Cross"

Paramount—William Farnum—Directed by Frederick Thompson. Scenario by Wilson Barrett

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Did great business with this picture." "Powerful story."

SYNOPSIS OF STORY

Marcus Superbus, prefect of Rome, is ordered by Nero to throw all Christians to the lions. Marcus gives the order reluctantly, for his is a generous nature, but he is forced to comply with the demand. He saves Mercia, a Christian girl with whom he falls in love, but she will have nothing to do with him who is not of her faith, and Marcus, strong in his love, professes Christianity, and hand in hand, the lovers face the lions in the arena; a bridal sanctified by death.

"The Crucible"

Paramount — Marguerite Clark — Scenario by Mark Lee Luther

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "I can count on Clark for crowded houses."

SYNOPSIS OF STORY

Jean is a young tomboy. Her father, now dead, had brought her up to be as near like a boy as possible. But her mother and sister do not approve of her conduct, and have her sent to a reformatory. She escapes from there and meets an artist in the woods. They immediately become friends, but their love affair does not reach a happy conclusion until Jean has endured many trials.

"The Poppy Girl's Husband"

Artcraft—Wm. S. Hart—Directed by Wm. S. Hart. Scenario by C. Gardiner Sullivan

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A real Hart picture." "Thrills." "Everyone enjoyed it."

SYNOPSIS OF STORY

The hero, Hairpin Harry Dutton, is introduced as a long-time convict in one of California's prisons. On his release he finds that he has worshipped a shallow idol and that his wife, whom he believed waiting for him all these years with their boy, had divorced him the year after his conviction and had married "Big" Mike McCafferty, the police officer who had sent him up.

Revenge becomes his one motive in life. It is postponed for a time taken from him. The distress of his son changes his purposes. He takes the boy away and they find happiness together in a little mountain cabin.

"The Lamb and the Lion"

Exhibitors Mutual — Billie Rhodes —Directed by Francis J. Grandon. Scenario by Lee Royal

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Thrills and comedy that strike public favor."

SYNOPSIS OF STORY

The heroine is a young girl who has been raised with a band of crooks. One night when a burglary is to be done the girl demands that she be permitted to accompany the gang. She is captured by a woman who has just been spurned by the man she loves. In revenge she resolves to raise the heroine in luxury and introduce her at the proper time to the son of the man who has spurned her. This she does and the two fall in love. When the wedding ceremony is taking place the denouncement is made that the heroine is a child who has been raised by thieves. The villainness is foiled when the man who has raised the heroine from babyhood proves her parentage. Her unknown father is present and they unite. The ceremony is resumed and all ends happily.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Alias Mike Moran, Param.	(*East*)	**Great**–"A play of the hour."
The Brand, Goldwyn	(*East*)	**Good**–"Intense story." "Beach's name good for advertising." (*Central*) **Great**–"Virile Picture." "Star very popular."
Captain Courtesy, Param.	(*East*)	**Good**–"A re-issue that went well." "Excellent acting." "Virile story."
Come Again Smith, Hodk'n	(*East*)	**Good**–"Good story." (*Central*) **Good**–"Fine picture."
Common Clay, Pathe	(*East*)	**Great**–"A wonderful picture for business." "Familiarity of title a fine advantage."
Courage for Two, World	(*East*)	**Great**–"Fascinating drama."
Crook O'Dreams, World	(*East*)	**Good**–"Huff always a favorite."
False Faces, Param.	(*East*)	**Great**–"Gripping story." (*Central*) **Great**–"Splendid picture." "Fine acting."
Good Gracious Annabelle, Param.	(*East*)	**Great**–"Delicate humor that suited Burke."
Johnny Get Your Gun, Artcraft	(*East*)	**Great**–"Stone packed the theater." "Picture pleased every one." "Action every second."
Little White Savage, Univ.	(*East*)	**Good**–"An average picture."
Lion and the Mouse, Vita.	(*East*)	**Great**–"Strong story well told and finely acted." (*Central*) **Good**–"Joyce in a part that suits her ability." (*West*) **Great**–"Just the kind." "Joyce just fits part."
Long Lane's Turning, Ex. Mut'l.	(*East*)	**Great**–"Did a remarkable business and pleased everyone."
Love Hunger, Hodgkinson	(*East*)	**Good**–"My clientele likes Lillian Walker."
Man in the Open, United	(*East*)	**Great**–"Dustin Farnum can be counted on for good houses in my theater."
Marriage of Convenience, Sherry	(*East*)	**Good**–"Calvert seemed to draw good houses."
Marriage Price, Artcraft	(*East*)	**Great**–"Ferguson can be counted on for crowded houses."
Midnight Romance, First Mut'l.	(*East*)	**Great**–"A play of intrigue that captivated."
Old Homestead, Param.	(*East*)	**Great**–"Popularity of title packed my house."
Old Maid's Baby, Pathe	(*East*)	**Poor**–"Clientele all adults who do not like kid pictures."
Once to Every Man, Frohman	(*East*)	**Great**–"A story full of vitality." "Well staged and acted."
Profiteer, Arrow	(*East*)	**Good**–"Well acted." "Story of average worth."
Puppy Love, Param.	(*East*)	**Great**–"Charming star in charming picture." (*Central*) **Great**–"Lila Lee becoming very popular here."
Satan Junior, Met.	(*East*)	**Great**–"Dana is charming." "Dana is fine drawing card." (*Central*) **Great**–"Splendidly done.
Sealed Envelope, Univ.	(*East*)	**Great**–"Secret service plot captivated." (*Central*) **Good**–"Splendid picture."
Shadows of Suspicion, Metro.	(*East*)	**Good**–"Comedy drama with a pleasing love story."
She Hired a Husband, Univ.	(*East*)	**Good**–"Plenty of excitement."
Silent Strength, Vita.	(*East*)	**Good**–"Especially well acted." "Story only fair."
Soul of Broadway, Fox	(*East*)	**Great**–"Gripping story." "Suratt drew big audiences."
Trick of Fate, Ex. Mut'l.	(*East*)	**Great**–"Above average." "Barriscale's costumes especially appealed to women."
Unveiling Hand, World	(*East*)	**Great**–"Drama of intense action."
What Every Woman Wants, Ex. Mut'l.	(*East*)	**Good**–"Picturesque star." "Gowns pleased women."
When a Girl Loves, Univ.	(*East*)	**Great**–"Played Chaplin and his wife and did big business." (*Central*) **Good**–"Picture of decided merit."
Where the West Begins, Pathe	(*East*)	**Good**–"Good western stuff." "Russell does good work."
World to Live In, Select	(*East*)	**Great**–"Play with a wonderful appeal."
Zaza, Param	(*East*)	**Great**–"Combination of popular play and star proved great."

SCREEN PLAYS AND PLAYERS

BIG FOUR TO INVADE EUROPE WITH CHAIN OF PLAYHOUSES

American-Style Theaters to Be Built in Allied and Neutral Countries—London to Have First House

THE United Artists' Corporation, composed of Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith, has formulated plans to build a chain of American-style theaters through all of the Allied and neutral countries of Europe for the production of American-made motion pictures. Work on the construction of the chain of playhouses, it was declared, will be begun within the next few months.

The first of the new theaters will be constructed in London, where the corporation has already opened general offices for the distribution of films. In succession, new theaters will be built in Glasgow, Dublin, Paris, Stockholm, Copenhagen, Lisbon and Madrid, and later it is planned to branch out to Petrograd and Brussels.

According to the plans made public Monday, the corporation proposes to display their productions in these theaters, accompanied by American orchestras and all other American trimmings.

Ever since the corporation was organized it has been known here that the new combine intended to break into the foreign trade. Until the plan to build their own playhouses was announced, it was very generally believed the corporation would satisfy itself by sending complete film programs, including orchestral numbers, abroad.

Charles Pathe Expected in New York About April 15th

Charles Pathe, head of the organization which bears his name, is expected to arrive in America about April 15. The service he has rendered to the French government has earned him the high distinction of the Legion of Honor.

Mr. Pathe's last visit to America was about two years ago, and this time it takes on a greatly increased importance.

* * *

Equal Rights Bill Passed

A bill has passed the House of Representatives of the state of Ohio, 160 to 3, in favor of granting equal rights to people of all race, creed or color in public eating houses and places of entertainment. It was introduced by Representative Beaty (colored) of Cincinnati.

In the title role of "The Probation Wife" (Select) Norma Talmadge dresses the part gorgeously

"WOMAN ON THE INDEX" AT RIALTO

Pauline Frederick and Husband Mack in First Goldwyn Release—Mantle

Being the usual tense forty-minute drama there is little or no comedy relief in "The Woman on the Index," the first of the Goldwyn releases in which the Willard Macks—the beauteous Pauline Frederick and he the well known Irish hero of this and that, have jointly taken part.

This picture has the advantage of proceeding on its way without wasting time. Miss Frederick, her dark, expressive eyes burning holes in her pale beauty, begins as the abused daughter of a brutal father who grabs all her wages. She leaves home, wanders to the foot of a flight of stairs leading to a crooks' rendezvous; thence to arms of crook who discovers her. When they are married she is innocent of his profession, though she may have wondered where he got his fine clothes, and later, when he shoots himself to escape from the police, she is equally innocent of that crime.

For three years she wanders the screen, after being acquitted for lack of evidence, and finally married to a diplomat in Washington. Then she is recognized by the secret service chief, pressed into his service to help trail the Bolshevist agent played by Mack; forced to let her husband suspect the worst of her and finally permitted to clear her name, bare her soul and accept the proffered happiness of her good home and her handsome man.

There is no dropping away in interest, once the picture is started. Mr. Mack is too good a plot-builder to permit that. Miss Frederick extracts the maximum drama from the minimum effort, and she is ably supported by Mr. Mack, and Wyndham Standing, playing the husband.

Bill to Regulate Attendance of Children

Senator Salvatore A. Cotillo of New York City has introduced in the Legislature a bill which provides that the present law against the attendance of children at motion picture shows shall not apply in New York City to children under 16 years of age unaccompanied by parent or guardian, between 3 and 6 o'clock p. m. It provides that a suitable separate part of the house for their exclusive use, in charge of a female attendant furnished by the Bureau of License, is set apart.

* * *

Recreation League to Back Sunday Films

American Recreation League is said to have gone on record as saying that it will further the advancement of the Sunday film bill in any state, to the extent of sending men into whatever states are agitating the question, at their own expense, for the purpose of explaining the necessity of supplying suitable entertainment to the laboring classes on Sunday.

STARTS CAMPAIGN AMONG EDITORS

Laemmle Wants Co-operation in Betterment of Stories for Screen

As part of a campaign to get editors of the country's leading newspapers and magazines in closer touch with the activities of the film industry, Carl Laemmle, president of the Universal Film Co., recently sent out over three thousand personal letters to the men who guide the destinies of the editorial and feature pages, asking them to co-operate with film producers for the betterment of the screen.

Mr. Laemmle pointed out the great need for more and better stories for screen production

* * *

Lasky May Build Studio in Frisco

Jesse Lasky is contemplating the erection of a motion picture studio in the vicinity of San Francisco, it is reported. He said that there is activity in San Francisco and features in the suburbs that would be suited for pictures which demanded atmosphere.

RORKE BILL FOR SUNDAY FILMS BIG ISSUE IN PENNSYLVANIA

William A. Brady Speaks in Defense of Motion Pictures at Harrisburg Hearing—Philadelphia Orchestra Plays in House of Representatives

THE attempt to legalize the opening of places of amusement for "educational exhibitions and concerts" in Pennsylvania on Sundays, through the enactment of the proposed Borke Bill by this session of the Legislature has aroused a big fight throughout the state. Those engaged in the amusement business are in favor of the bill and a committee headed by Jules E. Mastbaum, representing the Stanley Co.'s interests. Leonard Blumberg, Shubert representative in Philadelphia, and Thomas M. Love, general manager of the Nixon Estate interests, are working energetically for its passage. So are other important interests, notably the Philadelphia Orchestra management, and Edward Bok, the well-known publisher, many prominent ministers have openly advocated its passage.

The first public hearing on the bill in Philadelphia last week almost broke up in a riot, so unmannerly were the opponents to the bill. Most of the newspapers are in favor of it, and it is expected to pass the legislature now in session at Harrisburg.

William A. Brady was an unexpected but important figure in the hearing. In reply to a charge by one of the clergymen opposed to the bill, he said that moving pictures had rendered the most distinguished service rendered in the war—and at no profit.

The sub-committee in charge of the Rorke bill will, it is expected, act on the bill March 25. The present poll of the committee indicates that no matter what the sub-committee finds, the main judiciary general committee will report the bill with a negative recommendation.

At a final hearing at Harrisburg, March 19, the Philadelphia Symphony Orchestra gave a program in the hall of the House of Representatives to show the uplifting influence Sunday concerts might have.

One of the stunning gowns worn by Gladys Leslie in "Miss Dulcie from Dixie" (Vitagraph)

FIGHT CENSOR MEASURE IN CALIFORNIA

Producers Against Measures Designed to Prevent Pictures Arousing Race Hatred

The film producers on the coast are making a bitter fight against the Anderson censorship bill introduced in the California Legislature, which provides that no picture which will in any way arouse race hatred can be produced or exhibited. The bill provides that a heavy fine and severe penalty be inflicted upon any producer making such a picture.

A representative of David W. Griffith stated that under such provision producers could not make Government nor Red Cross pictures if the present war was treated from America's standpoint, nor could any historical picture be made.

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NEW COMEDY SERIES

Frohman Amusement Corp. to Present Mack Swain in Single and Double Reelers

William L. Sherrill has organized a separate corporation in San Francisco to star Mack Swain in the production of no less than twenty-six comedies a year for three years.

Mr. Swain was formerly with Keystone as comedy lead, and later starred in a series of Sennett-Paramount Comedies, after which he organized the Mack Swain Photo Comedy Company for the production of a series of two-reel comedies.

Harry Leonhardt, the principal stockholder and managing director of the California Theater in Los Angeles is President, Mr. Sherrill Vice President, and Gene Perry, long associated with the motion picture industry on the West Coast, is Secretary and Treasurer of the Frohman Amusement Corporation of California. The New York organization of the Frohman Amusement Corporation owns a substantial amount of stock of the West Coast organization, and in addition to producing will release the Mack Swain attractions. The method of release has not been finally determined upon, although strong leaning is had toward the state right market.

These Mack Swain Comedies will be produced in conjunction with the Texas Guinan two-reel Westerns, now being made by the Frohman Amusement Corporation in Los Angeles.

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Grey Seal Production Plans

Grey Seal Productions, Inc., Geo. J. Hontain, president, will shortly start work on six features, featuring Myrtle Stedman and Chas. M. Seay will direct.

They will also produce 26 one-reel comedies, featuring Wheeler Dryden, a well known English comedian. C. Jay Williams will direct. John L. McCutcheon is production manager.

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"Thais" to be Presented in Vatican

A presentation of Mary Garden in "Thais," will take place in the Vatican in Rome some time in April, it is reported. The Pope will view the feature with his attending cardinals.

Through Goldwyn's representative in Rome, Anthony Interrante, the showing of "Thais" has been arranged for.

Irene Castle, who has just been signed by Famous Players-Lasky to appear in "The Firing Line"

Elsie Ferguson and Warner Oland playing a tense moment in "The Witness for the Defense" (Artcraft)

Alice Hastings, star of "Khavah," the first Sholom Aleichem picture, soon to be released by Zion Films, Inc.

Directors of Canadian Co. Give Luncheon to Nell Shipman

An event which marks the real inception of perhaps the most ambitious enterprise of its kind ever entered into by the citizens of Calgary, took place in the Palliser hotel, March 10th, when the directors of Canadian Photoplays, Ltd., gave a luncheon to Nell Shipman and the members of her company. R. C. Thomas, president, told of the enthusiastic support given by Calgary people in financing the enterprise and welcomed the members of the company to Canada. Mr. VanTuile, manager of productions, pointed out that the Curwood stories, produced in their true environment could not but be the very best. He considered that the future of the motion picture business in Alberta was assured. David Hartford and his corps of workers are on location at Lesser Slave Lake and all construction work has been completed. Mr. Curwood will remain in Canada during the making of the 123 scenes to be shot at the present time.

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Gold Coin Company Reorganizes

The Gold Coin Motion Picture Co., Inc., has been reorganized. The following officers have been elected: President James A. Butler, Vice-Pres. Harry W. Ferron, 2nd Vice-Pres. Sidney M. Golden, Treasurer Max Resnicoff, Secretary Edward J. May. A decision was made to start producing immediately.

The first picture will be called, "Links of Destiny," a six reel super feature, starring Peggy Shanor and the direction is in the hands of Sidney M. Golden and James A. Butler the president, is a prominent judge in Jersey City.

Third Blackton Feature Produced From A. P. Kelly Scenario

"A House Divided," J. Stuart Blackton's next feature release is the third consecutive Blackton feature produced from an Anthony Paul Kelly script. Mr. Kelly adapted "The Common Cause" for Commodore Blackton. "Life's Greatest Problem," the second of the series, was entirely Mr. Kelly's work.

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Runaway Horse Adds Thrill to "Khavah" Filming

A runaway horse added thrills not written in the script of the first Sholom Aleichem picture, "Khavah" which is being produced by the Zion Films, Inc. Alice Hastings, star of the picture, Alex Tenenholtz and Phil Sanford were in an antiquated Russian cart when the animal became camera shy and madly dashed down the road. The horse overturned a cart and slightly injured both Miss Hastings and Phil Sanford. A local physician dressed the hurts and work for the day was suspended.

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Ritchey Plans Big Campaign

The Ritchey Lithographing Corporation of New York plans to conduct an extensive trade paper campaign in an endeavor to establish a demand among exhibitors for a higher form of posters and lithographs.

J. B. Ritchey, President of that company, and one of the pioneers in the specialization of lithographing for the theatrical and motion picture industry gives expression to the fact that exhibitors appreciate a proper lithographic display on their productions as a means of increasing attendance.

WORLD WILL RELEASE ENGLISH FILM SUBJECTS

Acquire Rights to Distribute Here 26 Pictures Made in England

World Pictures Corporation has acquired the rights to distribute in this country twenty-six pictures made in England. The arrangement was made only this week with a group of prominent English producing companies. These pictures have as their subject matter some of the best-known plays in the English language.

"The Lyons Mail," Bulwer Lytton's drama, which started Sir Henry Irving on his road to renown, "Dombey and Son," "Lady Windemere's Fan," a vehicle used by Margaret Anglin with success, and many others are now being converted into entertainment for the screen.

In accepting the distribution of these English-made features, all of them by the way, in five and six reels, World Pictures handles them purely on a distribution basis, and not as a part of its regular program.

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Latest Christie Comedies Present Six Leading Players

"Brides for Two," "Oh What a Night," and "Hard Luck," are the titles of three of the latest Christie Comedies, directed respectively by Wm. Beaudine, Al. E. Christie and Scott Sidney. In "Brides for Two," Ethel Lynne, Earl Rodney, Roscoe Karns and Dorothy Dane are the prominent players. "Oh What a Night," with Bobby Vernon and Dorothey De Vere, hits a popular chord in seeing the funny side of a "spook meeting." In "Hard Luck," Ethel Lynne and Jay Belasco are presented as fond sweethearts. "Marrying Molly" and "Apartment 23" are Christie Comedies which will follow.

• • •

Jess Willard in Films

Jess Williard, heavyweight champion of the world and former circus owner, will branch out as a moving picture star. The publicity the champion has been receiving of late by reason of his coming match with Jack Dempsey for the title on the Fourth of July has caused the Spero & Wilke Pictures, Inc., a Chicago concern, to obtain the champion's services for a special picture which they expect to complete within the next six weeks.

• • •

Briggs Pictures Ready

"Skinny" and his adventures will soon be on the pictorial market in the form of three one-reel comedies. The pictures are made from the cartoons of Briggs, and show "Skinny" in all his favorite pastimes. The first "Skinny" is "The Days of Real Sport," the second one, "When a Feller Needs a Friend" and the third, "Skinny is Surprised." The films are being cut and edited and titled, and the company will announce the releasing plans within a fortnight.

• • •

Last Lockwood Film

The last of the Harold Lockwood features made by that popular star for Screen Classics, Inc., will be released in April. The name of the drama is "A Man of Honor."

JUDGE SAYS LAW IS NARROW IN SUIT OVER SUNDAY FILMS

Good Sense of Public Overruled Odd Statutes, Justice Hotchkiss Says, Then Reserves Decision

JUSTICE HOTCHKISS, after remarking that the presentation of moving pictures on Sundays meant that "the good sense of the public overcomes the narrowness of the law," reserved decision yesterday, in the case of the Emar Amusement Company for an injunction against the Corner Amusement Company. The defendant owns the Standard Theatre at Broadway and Ninetieth Street and has a contract under which the Emar Company uses the house on Sunday for moving pictures upon payment of $150 for each Sunday. The Corner Company notified the plaintiff that the contract must end on March 28. The suit resulted.

Defendant's Argument

The defendant argued that it could not be compelled to carry out the contract to rent the theatre to the Emar company for Sundays for two years because the presentation of moving pictures on the Sabbath was in violation of the laws of the state and the charter of the city.

"If I were holding special term up in Allegheny County," Justice Hotchkiss commented, "I might be compelled to hold that a funeral with a brass band was a show."

Famous Players-Lasky Inaugurate Weekly Bonus Plan

The Famous Players-Lasky Corporation has inaugurated a weekly bonus plan for its sales force in all the branch exchanges, effective March 16. In his letter to the branch managers, Walter E. Greene, Vice-President and Managing Director, Department of Distribution, makes the frank statement that the company has two objects in mind: First: To create an added incentive to bring in additional revenue.

Second: To grant to the producers of each branch organization an opportunity to gain separate and additional revenue from their efforts.

Each participant will receive his bonus on a point system figured on the basis of his weekly salary.

* * *

"Told in the Hills" to Be Screened

The Famous Players-Lasky Corporation has purchased the screen rights to "Told in the Hills," by Marah Ellis Ryan.

McClure's Special Publicity Service

McClure Productions, Inc., has begun a special publicity service to exhibitors of "Our Teddy," supplementing that of the publicity department of the First National Exhibitors' Circuit, the distributors of the Roosevelt film. The tie-up between the McClure producing organization and the editorial staff of McClure's Magazine, published by the same concern, works to the decided advantage of anyone booking "Our Teddy."

* * *

New Theater for Albany

The building plans for the proposed new theater on North Pearl street, Albany, to be known as "The Strand," have been filed with the Superintendent of Public Buildings. The theater will have a seating capacity of 2,052, will include a small stage and dressing rooms, two organ lofts, smoking rooms and rest rooms. The building will be erected by Henry Kramrath of Albany.

Dramatic Mirror,
New York City.
My Dear Edison:

May I tell you that your paper is highly valued in this camp? Here the Knights of Columbus have five large buildings and one high class of motion pictures are always the topic of discussion and I might also tell you that prior to our advance bookings our film director gives careful consideration to your past comments on recent releases.

Yours very truly,
WALTER O. HESTER,
Publicity Director.

Robertson-Cole Sponsor Many Productions

The Robertson-Cole Company has decided to issue through Exhibitors Mutual, productions of the Haworth Pictures Corporation, featuring Sessue Hayakawa; the Jesse D. Hampton Productions, starring H. B. Warner and William Desmond; Winsome Stars Corporation, featuring Alma Rubens; National Film Corporation, starring Billie Rhodes, Henry B. Walthall and Carter De Haven and his wife, Flora Parker; B. B. Features, starring Bessie Barriscale, and the Brentwood Film Corporation's five reeler, "The Turn In The Road" with Helen Eddy and Little Ben Alexander in the cast.

Each of these stars will supply eight pictures a year, except the De Havens who will issue a two reel comedy each month.

* * *

"Bolshevism on Trial" New Select Special

"Bolshevism on Trial" is the title of a new special production which Select Pictures Corporation will release. The story has been adapted from Thomas Dixon's novel "Comrades."

"Bolshevism On Trial" was produced by the Mayflower Photoplay Corporation. Robert Fraser, Leslie Stowe, Howard Truesdell, Valda Valkyrien and Ethel Wright are prominent in the cast.

* * *

"The Red Glove" Ready

Universal's new serial, "The Red Glove," featuring Marie Walcamp, was released March 17.

IS THAT SO!

Irene Castle leaves for Cuba for a few weeks, to recuperate from a severe attack of "flu," before commencing her contract with Famous Players. Miss Castle's first vehicle will be Robert Chambers' "The Firing Line." She expects to start work about March 31st.

Wally Van is now at work on his premier production for "The Rothapfel Picture Corp."

Irene Bordoni, at present starring in "Sleeping Partners," will be seen in "Virtuous Men."

Barbara Castleton, who starred in "Parentage" and a number of other big independent productions, has been engaged as leading woman for Henry B. Warner.

Fannie Ward will sail for England this week. She is taking Jack Dean with her and Miss Ward says they will remain on the other side anywhere from two months to a year.

Virginia Pearson has sent upon request to an admirer in Japan a beautiful picture of herself to hang beside the decorative colored prints that adorn the walls of the Japanese dwellings.

Giacomo Masouroff, who plays a very prominent part in Zion Films production "Khavah," has the distinction of being decorated by the ex-Czar Nicholas II, in appreciation of his dramatic ability.

"Fatty" Arbuckle is back in Los Angeles after a trip to New York.

William Nigh is now at work on an episode picture at the Biograph Studios.

Charles Hutchison, who is starring with Anna Luther in the Western Photoplay production, "The Great Gamble," a forthcoming release on the Pathe schedule, was injured last week while taking scenes for the serial in Chattanooga, Tenn., where the company went for exterior work.

Muriel Ostriche, just returned from a trip where she made personal appearances at the various theaters throughout the New England States, is taking a vacation in Atlantic City.

Under the watchful eye of the guard this couple brings succor to the other prisoners. Scene from D. W. Griffith's "The Girl Who Stayed at Home" (Artcraft)

In exciting moment in the seventh episode of "The Lightning Raider" (Pathe). Warner Oland is on the point of throwing the dagger at Pearl White

SHIPPING CASES READY FOR TRIAL

Film Containers Get Temporary O. K. from Inspector of Bureau of Combustibles

At a meeting of the Transportation Committee of the National Association of the Motion Picture Industry held last week great progress was made relative to the new film shipping cases.

Inspector W. S. Topping of the Bureau of Explosives was present at the request of the committee, and an exhaustive examination was made of the samples of shipping cases conforming with the new regulations of the Interstate Commerce Commission, that had been submitted by the various manufacturers. Four samples were finally selected with a view to giving them a tryout under actual working conditions. Inspector Topping stated that he would give these four a temporary O. K.

A letter was read from the Film Exchange Managers Association of Cleveland requesting the co-operation of the committee in obtaining legislation which would permit the postmasters of the country to return collect on delivery shipments which had not been taken up by the consignee.

. . .

Ray Receives Laconic Card

Charles Ray received the following laconic post card this week: "Darn you! I stood in line at Grauman's theater for nearly two solid hours to see you in 'The Girl Dodger.' I wouldn't do it for any other actor on earth. It was worth while though."

Woods' Great Record as Supervisor of Production

Frank E. Woods, the supervising director of Paramount productions made at Hollywood, possesses a remarkable record in that he has supervised the making of no less than five hundred and seventy motion pictures and is still very much in the ring.

Supervising means all the word implies, and Mr. Woods has had his advisory say in every picture he has been connected with from the selection of a story down to the cutting, assembling and editing.

This surprising number of pictures supervised dates back to 1914 and to the Reliance and Majestic companies, which flourished under the guiding hands of David W. Griffith and Frank E. Woods. With these pictures were those known as Masterpieces, distributed by the Mutual. Now for more than a year and a half the big majority of the Paramount productions have been made under Mr. Woods' efficient supervision.

Five hundred and seventy pictures furnishes a fine record, and appearing in them are Mae Marsh, Robert Harron, Dorothy Gish, Norma Talmadge, Douglas Fairbanks, Wallace Reid, Bryant Washburn, Henry B. Walthall, Ethel Clayton, Constance Talmadge, Lloyd Ingraham, De Wolf Hopper, Sir Beerbohm Tree, Vivian Martin, Jack Pickford, and others.

. . .

Santschi Joins Anita Stewart

Big Tom Santschi, after finishing a fighting picture for Fox, has joined the Anita Stewart company and is now working hard to put over some of his clever interpretations of the heaviest heavy imaginable.

WARNER PICTURES COVER WIDE RANGE

Travels Around World While Remaining at Hollywood

The eight photoplays in which H. B. Warner is to be starred by Jesse D. Hampton will be in the nature of travel stories, each play being set in a different part of the world. The first picture, "The Man Who Turned White," will be laid in the Soudan; "Pagans Gods," the second story, is Chinese in setting; the third shows Mr. Warner a Britisher in India; the fourth is still to be selected; the fifth, "Tribulation Trail," is a story of New York and Arizona; the sixth is to be a crook play; and the seventh and eighth are to be typical English dramas.

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Want Censors Moved

Some of the officials of the producing companies attended a hearing held before Governor Sproul of Pennsylvania at the State Capitol, Harrisburg, last Thursday, in regard to the proposal for moving the headquarters of the State Board of Motion Picture Censors from Philadelphia to Harrisburg.

The arguments on behalf of the industry were presented by President William A. Brady.

. . .

"Sunshine Mary" Inspired by Mary Anderson

Mary Anderson is having a special photograph made of herself this week all because a San Francisco song writer composed a melody with her as the inspiration. Walter Smith is the composer and the song is called "Sunshine Mary."

Three Pictures Started at Ince Studio

Three companies commenced work on new photoplay productions at the Thomas H. Ince studio in Culver City recently, featuring Dorothy Dalton, Charles Ray and Enid Bennett, respectively. Dorothy Dalton is featured in a story by John Lynch, which has been placed into picture continuity by C. Gardner Sullivan. The Charles Ray play is from a new story by Lois Zellner, picturized by Julien Josephson, author of most of the recent Ray picture stories. In this picture Mr. Ray is to have a new leading woman, Edith Roberts.

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Films Shown at Chinese Legation

An exhibition of motion pictures was given at the Chinese Legation in Washington under the supervision of the local office of the Community Motion Picture Bureau, of which W. E. Claflin is manager. The entire household of the legation was in attendance, as well as other prominent Chinese officials. The chief aim of the exhibition was to secure the approval of the officials of China on the titles of a film, which were written for the first time in Chinese.

. . .

Henry King Visits His Wife

Director Henry King ended the week in Los Angeles for the express purpose of visiting Gypsy Abbott (Mrs. King), who was visiting Ruth Roland. He is back in the American studio city and busily engaged in trimming his latest William Russell picture.

Bert Lytell about to spring an unpleasant surprise on his adversaries in "The Blind Man's Eyes" (Metro)

The old timer "The Belle of New York" has been picturized, with Marion Davies as star and released by Select. This is one of its most dramatic scenes

Constance Talmadge has the mysteries of ukulele manipulation explained to her by the check suited swain in "Romance and Arabella" (Select)

During the action of "Boots" (Paramount) Dorothy Gish becomes very indignant at something the youth says, it seems

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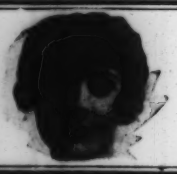

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THE CITY OF BRUSSELS

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THE ONLY REAL AND AUTHENTIC HISTORY OF "BELGIUM, THE KINGDOM OF GRIEF"

Produced, directed and edited by

THE CITY OF BRUSSELS

as conclusive proof for the Peace Table of what the Kaiser did to Belgium—

HER SUFFERINGS—
HER SORROWS
AND SACRIFICE—

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"The feeling of the people of America, when Belgium is mentioned, is one of pity; but this picture will show them another side and bring out strongly the honor that is due this kingdom which fought so valiantly against such great odds."

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"'Belgium, The Kingdom of Grief,' is a living proof of Caesar's classic statement: 'Among all the Gauls, the bravest are the Belgians.'"

CHICAGO TRIBUNE:
"The members of the committee who saw 'Belgium, The Kingdom of Grief' when it was given for the censor say that it is the most remarkable foreign film ever brought to this country and that it will bring a tear to the eye of every one who is interested in stricken little Belgium."

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Director: CHARLES D. ATKINS
Office: Academy of Music

November 5, 1918.

Classic Films Distributing Co.,
The Algonquin Hotel,
New York City.

Gentlemen:

The Members of the Institute appreciated the opportunity of viewing your great film Picture entitled "Belgium, the Kingdom of Grief." Every chair in our Hall, seating about 2,400, was filled and many were unable to secure admission.

The Picture is an interesting and vivid portrayal of the History of Belgium and of her period of devastation and suffering.

In the course of the hour and three-quarters that the Picture was on the screen, I saw no one leave the Hall, a striking tribute to the interest aroused.

We are glad to be able to announce to our members that two additional presentations of the picture will be given.

Yours very truly,
CHARLES D. ATKINS, Director.

BELGIUM
The KINGDOM of GRIEF

By special request this picture was shown on the George Washington for the benefit of President Wilson on his return to Europe.

John D. Fulton **129 West 44th Street** **New York City**